

*Immaterial* **Objects**





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Works from the

Permanent Collection

of the

Whitney Museum of American Art

New York

**Richard Marshall**

**This exhibition and catalogue are supported by the Whitney Museum of American Art, Downtown at Federal Reserve Plaza, funded by a partnership of Park Tower Realty and IBM, the developers of Federal Reserve Plaza; the Whitney Museum of American Art at Equitable Center, funded by The Equitable; the Whitney Museum of American Art at Philip Morris, funded by Philip Morris Companies Inc.; and the Whitney Museum of American Art at Champion, funded by Champion International Corporation.**

#### Exhibition Schedule

Whitney Museum of American Art

Downtown at Federal Reserve Plaza, New York

September 11–November 22, 1991

Whitney Museum of American Art

at Equitable Center, New York

September 10–December 28, 1991

Whitney Museum of American Art

at Philip Morris, New York

September 14–November 16, 1991

Whitney Museum of American Art

at Champion, Stamford, Connecticut

February 7–April 8, 1992



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## **Foreword** *David A. Ross*

The changing forms of recent American sculpture are the focus of “Immaterial Objects.” The exhibition probes a complex period in twentieth-century art—one in which various novel narrative constructions, the shifting roles of the artist and the audience, the nature of the object, and the philosophical substructure of the act of art making itself were questioned and in many instances reinvented. To some observers, the period covered by this exhibition was one of great advances and extraordinary achievements; to others, it was marked by repudiation, denial, and aesthetic desperation.

The exhibition, formed entirely from the Museum’s Permanent Collection, challenges assumptions about sculpture’s material premise while celebrating the beauty and powerfully original vision of American sculpture of the sixties and seventies. Organized by Richard Marshall in 1989, “Immaterial Objects” was presented in five American museums as a project supported with funds from the National Committee of the Whitney Museum. The organization and two-year tour of this exhibition perfectly exemplify how the National Committee has successfully enabled the Museum to share its extraordinary collection with American audiences outside New York City.

The exhibition has now been enlarged with the works of five additional artists and reorganized for simultaneous presentation in all three of the Whitney Museum’s New York City branches and a later showing at the Stamford, Connecticut, branch. The present catalogue is a revised and expanded version of the original publication. Richard Marshall has worked closely with branch directors

Thelma Golden, Kathleen Monaghan, and Karl Emil Willers to reconstruct the exhibition for this three-site installation in New York, and with Roni Feinstein for the exhibition’s presentation in Stamford. Amy Mizrahi Zorn, Downtown branch manager, has ably coordinated every aspect of this project.

I would like to take this opportunity to thank the branch sponsors—Champion International Corporation, The Equitable, Park Tower Realty and IBM, and Philip Morris Companies Inc.—for their ongoing support of the Museum’s activities, the latest example of which is the presentation of this exhibition and the publication of this catalogue.

Finally, our deep appreciation goes to those artists whose work is included in this provocative survey, for it is their invention and achievement that we celebrate with this exhibition.

## Introduction *Richard Marshall*

"Immaterial Objects" presents sculpture by twenty-one artists who sought to redefine and dematerialize the art object. These works, made primarily in the 1960s and 1970s, reject the fixed, permanent objectness of traditional sculpture, taking it off the pedestal to occupy space in new ways. The sculpture presented here is not completely immaterial but possesses a physicality or configuration that is often malleable, evasive, or temporal. Seen together, the works display overlapping and interrelated aspects of three prominent sculptural concerns: immateriality, installation technique, and environmental impact. Dan Flavin, Robert Irwin, Keith Sonnier, and James Turrell use the immaterial phenomenon of light as the main element of their pieces; Mel Bochner, Jonathan Borofsky, Barry Le Va, and Sol LeWitt create works that exist only when assembled and installed on the floor or when drawn or painted directly onto the wall; and the configurations made by Vito Acconci, Mary Lucier, and Dennis Oppenheim are environmental in their incorporation of sound or video and experiential rather than solely visual, audio, or physical in their impact.

There exist precedents for such an approach to art making in Marcel Duchamp's installations and motorized objects, Kurt Schwitters' architectural environments, Alexander Calder's mobiles, and Dada performance events. A more comprehensive rejection of traditional formal sculptural concerns, however, only emerged in America during the 1960s, when artists began to expand upon or break away from the weight and substance of Minimalist art by introducing the elements of chance, time, and temporality as integral components. This drive to make impermanent, non-materialistic, and site-specific objects does not fall under the heading of a single movement or generation; rather, over the past twenty-five years, it has incorporated various aspects of Minimalism, Conceptualism, and post-Minimalism. Each artist has adapted a particular aesthetic in order to achieve alternative sculptural forms. A Minimalist approach, as exemplified by Carl Andre, Larry Bell, Dan Flavin, Richard Serra, and James Turrell, focuses on pristine geometric form and purity of materials. Conceptual attitudes, as seen in the work of Mel Bochner and Sol LeWitt, stress pure idea and system over physical realization. A post-Minimal emphasis on infusing abstract objects with content and illusion is found in the sculptures of Eva Hesse, Barry Le Va, Bruce Nauman, Richard Tuttle, and Alan Saret. Though diverse in materials and concept, all these works are characterized by elements of modularity, temporality, variability, and a sometimes ephemeral nature. They reveal the attempt of contemporary artists to make objects that question the nature and limits of a three-dimensional object, allowing it to exist in an area that transcends the mere physical presence to envelop sight, sound, architecture, and experience.

The works in the exhibition cluster into four or five interrelated groupings that exhibit shared concerns and related principles of construction or installation. Among the earliest are those representing a strict Minimalist approach as employed by Flavin, Irwin, Sonnier, and Turrell—all of which take light as the primary medium and are consequently the most immaterial pieces in the exhibition. Flavin's *Untitled (for Robert, with fond regards)* (1977) is constructed of twelve industrially manufactured fluorescent tubes and fixtures arranged in a grid configuration that spans a corner. Three

horizontal pink tubes and three yellow tubes face the viewer, and six vertical red tubes face the corner. The mixtures of these colored lights and the way they activate and interact with the existing architecture of the room are what constitute the artwork. The immaterial phenomenon of light creates the art and supersedes the physical construction of the gridded metal and glass tubes. In a related manner, James Turrell's *Shanta* (1967) presents a seemingly solid geometric form floating in the corner of an empty room. However, the illusion is created by bright, white xenon light projected from a fixture attached to the ceiling onto the surface of the wall. Turrell's desire to challenge perceptual awareness and to give light a solidity and physicality is enhanced by his specifications that the room be dark, quiet, and empty.

Robert Irwin's untitled disk piece of 1966–67 also incorporates artificial light but with a more subtle and subliminal effect. Like Turrell, Irwin is interested in perceptual phenomena and is attempting to make the physical object dematerialize, leaving only the impression of light, shape, and color. To achieve this, he designed a circular convex disk that projects away from the wall, seeming to float in space. The disk is then cross-lit by four lights—two from above and two from below—that create four distinct, circular shadows on the wall, noticeably darker in the four areas where shadows overlap. As a result, the disk, the shadows, and the surrounding wall all become one, creating an environmental experience. After staring at the center of the disk for a few minutes, the edges begin to vanish and the physicality of the object evaporates, so that the shadows become more materialistic and prominent and confuse issues of form, substance, and reality.

Carl Andre utilizes a strict reductivist approach to sculpture with a modular repetition of twenty-nine squares of commercially fabricated and cut copper. While emphasizing the physicality and mass of the materials, he conversely makes the object immaterial by having it exist on the same plane as the floor, even allowing it to be walked on. This process negates the volumetric displacement of space that is essential to a traditional sculptural presence. Like most of the objects here, this work only takes final form when it is installed—laid out in a single line with one edge grounded against a wall, thus attached to and responding to the architecture. Andre reinforces the elemental nature of the piece by using a pure, or cardinal, number of plates that is only divisible by one and titling it accordingly—*Twenty-Ninth Copper Cardinal* (1975).

Richard Serra's imposing *Left Corner Rectangles* (1979), like the works of Flavin, Turrell, Irwin, and Andre, relies on the architectural setting for its realization. It consists of two vertical rectangles of linen that have been densely covered with black oil paintstick and stapled directly to the wall, meeting at the corner. Although existing on the same plane as the walls, Serra's piece perceptually creates a third dimension of dense atmosphere—a cubic space in the corner defined by the weighty, yet two-dimensional rectangles.

Mel Bochner, Sol LeWitt, and Jonathan Borofsky approach the problem of creating an immaterial object from a conceptual vantage point. All three give primary importance to the original idea rather than its physical execution. Each work exists initially as a written set of instructions, diagrams, or sketches. The actual art object is not

realized until the instructions for its creation are executed by the artist—or by others. The artist has authored the work, but does not necessarily have to make it. He has removed himself from the act of making by stating the idea for the art. Mel Bochner's *Ten to 10* (1972) comprises 110 white stones laid out on the floor in a fixed arrangement prescribed by the artist and diagrammed in detailed instructions for installation. The stones are configured into two concentric circles; the stones in the inner circle decrease by one stone at each location as it moves clockwise, while the outer circle increases by one stone at each location until it culminates in the numeral 10, made up of ten stones. The work visualizes the conceptual process of counting and illustrates the formation of marks as a symbol for a numeral in the form of a three-dimensional sculpture.

In a similar way, LeWitt's *Lines to Points on a Six Inch Grid* (1976) is the visual realization of a set of directions specifying the number of lines that emanate from given points on a wall. In its entirety, the work is an enclosed, four-sided, black room, each wall becoming more complex and dense with an increasing number of white lines. LeWitt has further distanced himself from the execution of the work by allowing the size and texture of the walls to be determined by different architectural circumstances and by allowing the draftsman executing the work to decide the end point of each line, so long as it terminates at an intersection on the underlying six-inch grid. Borofsky's *Running People at 2,616,216* (1979) also allows for variations of size and configuration in the final execution. Borofsky selected a small, scribbled image of figures in motion from one of his own drawings and converted it into a transparency that can be projected onto the wall, traced, and painted in black latex. Like LeWitt, Borofsky wants to use the existing architecture to make the work environmental and assertive, allowing the image to traverse corners, doorways, moldings, and ceilings. Again, the work only exists when it is executed, and it is painted over after any given exhibition period. By incorporating three-dimensional architectural features, Borofsky achieves a sculptural presence from an immaterial, two-dimensional image. And like Bochner, he also integrates the conceptual aspect of counting by assigning the work a number that reflects its particular location in his ongoing sequence of enumeration. In this way, he symbolically joins two distinct, yet related, aspects of his aesthetic—the linear and conceptual with the emotional and representational.

The work of Eva Hesse, Bruce Nauman, Alan Saret, and Richard Tuttle displays a shift away from purely minimal and conceptual modes that eliminate any associative content. Their pieces are infused with implied references or allusions to something outside the form itself or to the specific materials of its making. Nauman's *Untitled* (1965–66) is made up of a number of latex-soaked strips of burlap that are connected at one end. The strips remain soft and flexible and take on a different arrangement each time they are bunched on the floor. While the properties of the material pre-determine the range of configurations, the work's possible forms or meanings are not fixed or rigid. Alan Saret's *True Jungle: Canopy Forest* (1968) also allows the physical properties of the material to determine its sculptural form. Saret has chosen to use an open, gridded wire that is more air than matter. The piece is composed of modules of painted, galvanized wire attached

to nails in the wall, allowing an arched, three-dimensional form. Each time the work is installed, the wire sections are randomly placed so that the resulting configuration differs for each installation. But the work's reliance on chance, process, and material is overshadowed by the visual allusion—strengthened by the descriptive title—to a type of forest of horizontal strata (or “canopies”) that supports a subsystem of animal or vegetable life.

Tuttle's *Grey Extended Seven* (1967), like the Nauman and Saret pieces, uses a barely altered material that displays the properties of its making. Tuttle's desire to make quiet, unobtrusive objects is achieved here by cutting an eccentric octagonal form in canvas, dyeing it a washy gray-tan color, and hanging it unstretched on the wall with pins. The piece is both sculptural and painterly, rigid and loose, hard and soft, there and not there. Tuttle further confounds our perceptual expectations by sometimes exhibiting these works on the floor, which confuses their identity as objects and permits various interpretations.

The work of Ree Morton, George Sugarman, and Judy Pfaff is strongly materialistic in its physical makeup. But, like that of the other artists discussed, it attempts to lessen the mass of the object by structuring the sculpture with disparate, unconnected forms in an open, airy configuration. This approach diverges from the reductive, minimal expression found in many of the other works presented here: it is much more inclusive and expansive and introduces energetic forms and bright colors. Sugarman's *Inscape* (1964) suggests an internalized landscape in a chaotic yet calculated arrangement of painted wood forms on the floor. The eccentrically shaped pieces seem to be randomly strewn about, but, in fact, they are specifically placed in accordance with the artist's directions in an open oval arrangement that allows for internal relationships between forms and colors. Like Andre's floor-based sculpture and Saret's multiple-component object, Sugarman's work offers a novel solution to the problem of making an object that is both flexible and modular and simultaneously volumetric and spatial.

Pfaff's *Supermercado* (1986) achieves a similar goal in a more frenetic explosion of shapes and colors. Made up of a number of elements attached to the wall in an expansive arrangement, it dematerializes the overall mass of the objects. Pfaff's materials, like the supermarket referred to in the title, represent a conglomeration of commercially made things—bowls, wire forms, wood grids, spheres, decorative grille work—which give a popular, consumerist reference to the work. The seemingly random placement of the numerous elements in the sculpture is misleading because, as in Sugarman's sculpture, there is a prescribed order for the parts. This type of predetermined order is atypical for Pfaff, however, whose usual practice is to create a completely random, room-size environment that requires the viewer to move through space in order to experience it.

The works by Dennis Oppenheim, Vito Acconci, and Mary Lucier offer another aspect of immaterial object-making. Their pieces are completely environmental and participatory; the viewer must experience the sculpture rather than look at it. Oppenheim's *Lecture #1* (1976–83) consists of a room filled with small wooden chairs facing a



lectern at which stands a small dummy with a moving jaw. The dummy's mouth is synchronized with a taped lecture of fictitious art historical facts outlining how "American artists who had surfaced during the sixties were the target of a carefully planned series of assassinations beginning in 1973 with the death of Robert Smithson." The marionette is a surrogate self-portrait, standing in for Oppenheim so that he can escape any attempts on his own life. The entire tableau incorporates many of the features previously discussed—modular components, temporal existence of an installation, room-size flexible dimensions, and environmental exigencies. To these, Oppenheim has added the dimension of sound and specific, although invented, subject matter and content.

Acconci's *False Center for L.A. (or The New York Address)* (1978–79) also includes a tape-recorded sound track in an environmental piece that invites, yet thwarts, viewer participation. Four severely geometric chairs with tall backs face each other, forming a tight square that does not allow entry or seating. The back of each chair contains a speaker; each one alternately emits the same monotonous repetition of phrases and sounds, as if engaged in an imaginary monologue. This forces the viewer into a voyeuristic involvement with the work, trying to decipher its message and meaning. Acconci has devised an eerie space that incorporates light, sound, and object and culminates in a sculptural experience greater than its individual parts. Lucier has created a more elaborate environment in *Ohio at Giverny* (1983). A room-size installation of video monitors with a sound track, the piece is a romantic exploration of light in the landscape of the two locations noted in the title. In a similar way to Oppenheim and Acconci, Lucier deals with specific locales and subject matter in an installational and environmental manner, but the actual substance of the artwork transcends the physical attributes of the piece to become an experiential involvement in space, time, light, color, and movement.

Collectively, these artists have forged new precepts of sculpture making. Seeking to reject the traditional methods of carving, casting, and modeling, they have introduced a new vocabulary of materials, methods, and situations. They have developed art forms that do not have to be made in the studio and do not have to be made by the artist. They have shifted sculpture's traditional configuration from vertical to horizontal and allowed it to incorporate language, light, architecture, sound, and experience. These artists have redefined the parameters of art and demonstrated that a sculpture can be immaterial and still be an object.

*Over the period of the last twelve years certain of my works have traced a method of dealing with activities in space....Space is something that passes in front of you or beside you, the kind of space that you see while looking out a car window, looking out a train window, walking down a street....Place is a kind of battlefield—the notion that taking a place means taking it away from someone else. Space as domain, space as boundary, space as a kind of power....Space can be the mapping of space—topological diagrams, perspective drawings. A space can be controlled by taking it in hand and putting it down on paper....The map of a space can become nationalized: a space with a flag, space as a kind of specific historical/political cultural space, designed for a particular community of viewers....The notion of urban space, or particularly New York space, as a tangible rather than a visible space. New York is a city that you hear and touch, a city that you feel your way around in....Recent works have dealt with space as enclosure, often as models without actual accommodation for activities. I'm beginning now to tie pieces into existing architecture, using a specific place as an aspect of work instead of isolating my work from the larger environment.*





*False Center for L.A. (or The New York Address), 1978–79*

Painted wood construction, speakers, amplifier, quadrophonic tape deck, and mushroom lamp, 96 1/2 x 49 3/4 x 49 3/4 inches

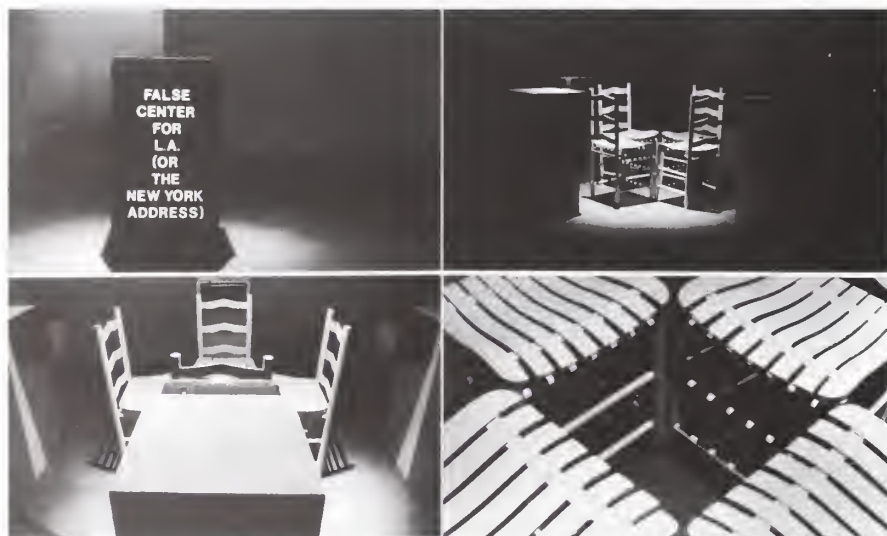
Whitney Museum of American Art, New York; Purchase, with funds from the Gilman Paper Company and the National Endowment for the Arts 79.32

### *Installation Instructions*

A piece by a New York artist intended for a space—and an audience.

The space is a conventional gallery room, about forty feet by twenty-five feet. The room is dark. At the entrance, facing viewers as they enter, is a sculpture stand about four feet high: a small spotlight marks the title, white letters on a black ground. Away from the entrance, off in a corner, a larger spotlight marks the piece: four white chairs facing each other, placed edge to edge—the chairs make a hollow square in the middle of themselves (to sit down a viewer has to climb up and over, up and in).

Behind each chair is a white sculpture stand holding an audio speaker. The sound goes from speaker to speaker, around in a circle: the sound is a 'round,' a song. As the song goes from here to there (speaker to speaker), it goes from here to there (New York to Los Angeles, Los Angeles to New York).



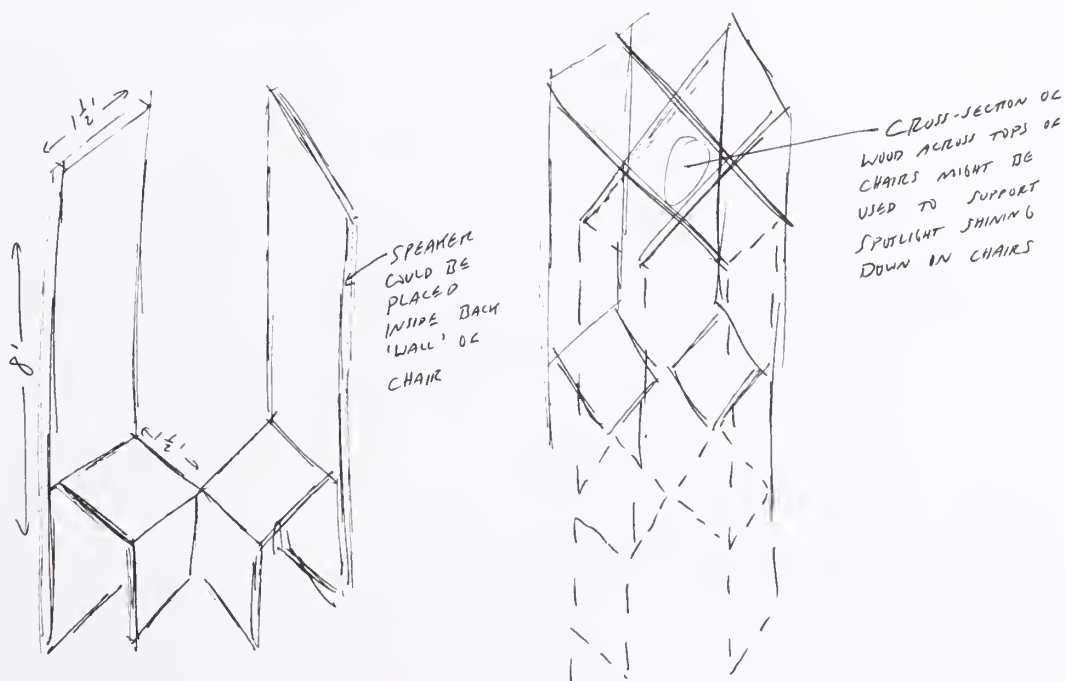
*False Center for L.A. (or The New York Address)*

as originally installed at the Los Angeles Institute of Contemporary Art, 1976.

It seems to me now that, although the piece was originally designed for a space in Los Angeles (the 'goal' of the piece), it can just as easily be set up in New York (the 'origin' of the piece). In fact, it can probably be set up anywhere in the United States; once the two points (NY and LA) have been set up, wherever the piece is can function as a pointer to those points.

It seems to me also that the installation can be improved. Originally the installation consisted of ready-made chairs, with accompanying speakers. Better, I think, if the piece includes a construction that can function as chairs (chairs that, in turn, can contain speakers, in a construction that includes its own spotlight).

DIAGRAM FOR REVISED INSTALLATION



*Audiotape Transcript*

<i>Speaker 1</i>	<i>Speaker 2</i>	<i>Speaker 3</i>	<i>Speaker 4</i>	<i>Speaker 1</i>	<i>Speaker 2</i>	<i>Speaker 3</i>	<i>Speaker 4</i>
<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-</i>
<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>We won't—</i>
<i>We won't—</i>	<i>worry—</i>	<i>And they don't—</i>	<i>care—</i>	<i>stop—</i>	<i>And they won't—</i>	<i>go—</i>	<i>We go a—</i>
<i>We won't—</i>	<i>care—</i>	<i>Whatever they—</i>	<i>dare—</i>	<i>round—</i>	<i>To hold them—</i>	<i>in—</i>	<i>They keep us—</i>
<i>They don't—</i>	<i>dare—</i>	<i>Until we—</i>	<i>die—</i>	<i>off—</i>	<i>What they stop—</i>	<i>hold—</i>	<i>1-2-3-4-</i>
<i>1-2-3-4-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>
<i>Ba-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>
<i>Ba-</i>	<i>We love—</i>	<i>them—</i>	<i>And they hate—</i>	<i>We won't grow—</i>	<i>old—</i>	<i>We'll only—</i>	<i>die—</i>
<i>Us—</i>	<i>We fear—</i>	<i>them—</i>	<i>So they love—</i>	<i>We'll leave no—</i>	<i>trace—</i>	<i>That they can—</i>	<i>find—</i>
<i>Us—</i>	<i>We hate lov—</i>	<i>ing—</i>	<i>That we live for—</i>	<i>They'll look for—</i>	<i>us—</i>	<i>In their dreams of—</i>	<i>them—</i>
<i>Them—</i>	<i>1-2-3-4-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>1-2-3-4-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>
<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-</i>	<i>Ba-</i>	<i>Ba-ba-ba-ba-ba-</i>
<i>Ba-ba-ba-ba-ba-</i>	<i>Ba-</i>	<i>We come—</i>	<i>here—</i>	<i>Ba-</i>	<i>We have no—</i>	<i>where—</i>	<i>To grow from—</i>
<i>And they stay—</i>	<i>there—</i>	<i>We go—</i>	<i>there—</i>	<i>here—</i>	<i>We go from—</i>	<i>here—</i>	<i>To who we—</i>
<i>To bring them—</i>	<i>here—</i>	<i>They get it—</i>	<i>here—</i>	<i>are—</i>	<i>We are—</i>	<i>what—</i>	<i>They hate to think they could</i>
<i>And take it—</i>	<i>there—</i>	<i>1-2-3-4-</i>	<i>Ba-ba-ba-</i>	<i>be—</i>	<i>1-2-</i>	<i>3-</i>	<i>4-</i>

Born in the Bronx, New York, 1940

Studied at Holy Cross College, Worcester, Massachusetts

(B.A., 1962); University of Iowa, Iowa City (M.F.A., 1964)

Lives in Brooklyn, New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1969 Rhode Island School of Design, Providence
- 1971 John Gibson Gallery, New York
- 1972 California Institute of the Arts, Valencia  
Sonnabend Gallery, New York
- 1973 Galleria Schema, Florence  
Sonnabend Gallery, New York
- 1975 Museum of Conceptual Art, San Francisco  
Portland Center for the Visual Arts, Oregon
- 1976 The Kitchen, New York  
Anthology Film Archives, New York
- 1977 Centre d'Art Contemporain, Geneva  
The Clocktower, Institute for Art and Urban Resources,  
New York  
University Gallery, University of Massachusetts, Amherst
- 1978 Stedelijk Museum, Amsterdam  
Whitney Museum of American Art, New York
- 1979 Sonnabend Gallery, New York
- 1980 Museum of Contemporary Art, Chicago
- 1981 Kölnischer Kunstverein, Cologne  
Padiglione d'Arte Contemporanea, Milan
- 1984 Gallery Nature Morte, New York
- 1985 The Brooklyn Museum, New York  
Wadsworth Atheneum, Hartford
- 1986 University of South Florida Art Galleries, Tampa

#### SELECTED GROUP EXHIBITIONS

- 1969 Dwan Gallery, New York, "Language III"  
Seattle Art Museum, "557,087"
- 1970 The Museum of Modern Art, New York, "Information"

- 1972 Kassel, West Germany, "Documenta 5"
- 1973 Whitney Museum of American Art, New York,  
"American Drawings 1963–1973"
- 1974 The Art Institute of Chicago, "71st American Exhibition"  
The Museum of Modern Art, New York, "Eight  
Contemporary Artists"
- 1976 Venice, Italy, "37th Biennale di Venezia"
- 1977 Institute of Contemporary Art, University of Pennsylvania,  
Philadelphia, "Improbable Furniture"  
Whitney Museum of American Art, New York, "1977  
Biennial Exhibition"
- 1978 Stedelijk Museum, Amsterdam, "Made by Sculptors"
- 1979 P.S.1, Institute for Art and Urban Resources, New York,  
"Sound"
- 1982 Kassel, West Germany, "Documenta 7"
- 1984 Hirshhorn Museum and Sculpture Garden, Smithsonian  
Institution, Washington, D.C., "Content: A Contemporary  
Focus, 1974–1984"  
Hayden Gallery, Massachusetts Institute of Technology,  
Cambridge, "Visions of Paradise: Installations by Vito  
Acconci, David Ireland, and James Surls"

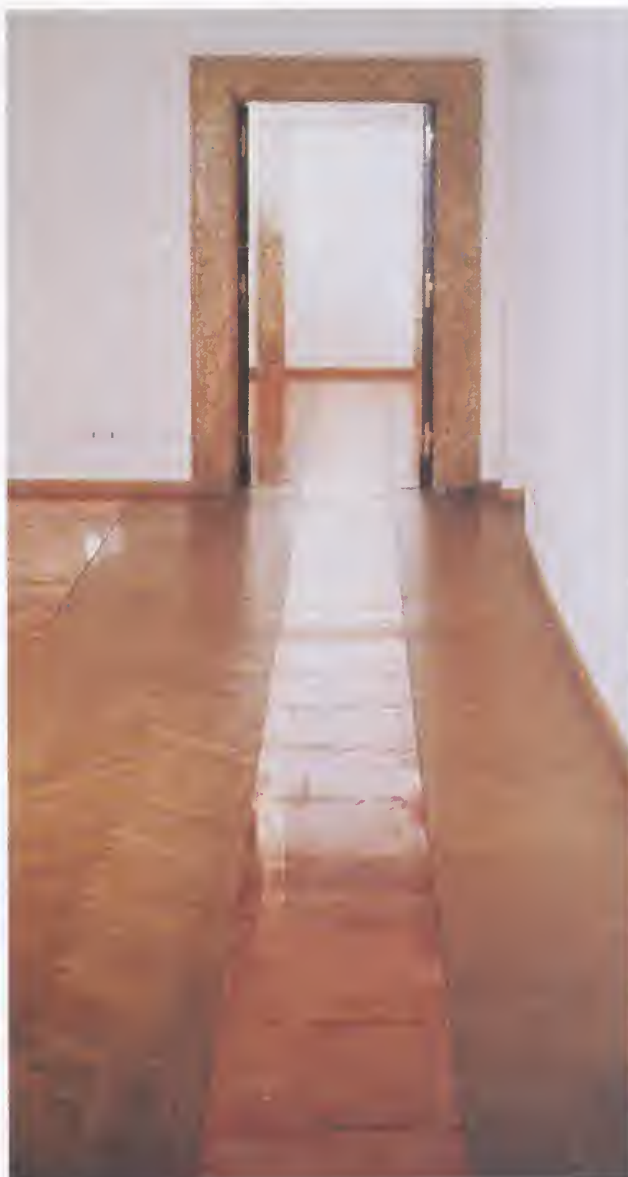
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Carl **Andre**

*My sculptures are masses and their subject is matter.*

Carl Andre, statement dated June 28, 1989, Artists' Files, Whitney Museum of American Art, New York.



*Twenty-Ninth Copper Cardinal, 1975*

Twenty-nine copper plates, 3/16 x 20 x 20 inches each,  
3/16 x 20 x 580 inches overall

Whitney Museum of American Art, New York; Purchase, with funds from the  
Gilman Foundation, Inc. and the National Endowment for the Arts 75.55

TITLE OF WORK: TWENTYNINTH COPPER CARDINAL

DATE OF WORK: 1975

MATERIAL: COPPER PLATE

NUMBER AND CONFIGURATION OF ELEMENTS: 29-UNIT LINE (1X29)  
EXTENDING FROM BASE OF WALL

DIMENSIONS OF EACH ELEMENT: 0.5 CM X 50 CM X 50 CM EACH

OVERALL DIMENSIONS: 0.5 CM X 50 CM X 1450 CM OVERALL

PLACE OF ORIGIN: ROME

DOCUMENTATION/AUTHENTICATION: THIS SHEET

DATE AND PLACE OF ACQUISITION: 1976 NEW YORK

SOURCE OF ACQUISITION: SPERONE-WESTWATER-FISCHER, INC

METHOD OF ACQUISITION (PURCHASE, TRADE, GIFT, OTHER): PURCHASE

PRESENT LOCATION: THE WHITNEY MUSEUM OF AMERICAN ART

EXHIBITION HISTORY: GALLERIA SPERONE, PALAZZO DEL  
DRAGO, ROMA, 1975; SPERONE-WESTWATER-FISCHER, INC.,  
NEW YORK, 1975

THIS WORK

ROME

1975

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THIS SHEET

NEW YORK

10 FEB 76

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*Twenty-Ninth Copper Cardinal, 1975*



*Lever*, 1966

137 fire bricks, 4 1/2 x 8 7/8 x 2 1/2 inches each,

4 1/2 x 8 7/8 x 348 inches overall

National Gallery of Canada, Ottawa

Born in Quincy, Massachusetts

Studied at Phillips Academy, Andover, Massachusetts (1951–53)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1965 Tibor de Nagy, New York
- 1967 Dwan Gallery, Los Angeles  
Galerie Konrad Fischer, Düsseldorf
- 1968 Galerie Heiner Friedrich, Munich  
Irving Blum Gallery, Los Angeles  
Städtisches Museum, Mönchengladbach, West Germany
- 1969 Dwan Gallery, New York  
Haags Gemeentemuseum, The Hague, The Netherlands
- 1970 The Solomon R. Guggenheim Museum, New York
- 1973 Institute of Contemporary Art, Boston  
The Museum of Modern Art, New York
- 1975 Kunsthalle Bern, Switzerland  
Sperone Westwater Fischer Gallery, New York
- 1978 Albright-Knox Art Gallery, Buffalo  
Whitechapel Art Gallery, London
- 1979 The Art Institute of Chicago  
Dallas Museum of Fine Arts
- 1980 Paula Cooper Gallery, New York  
National Gallery of Canada, Ottawa
- 1981 Museum Haus Lange, Krefeld, West Germany  
Württembergischer Kunstverein, Stuttgart
- 1987 Haags Gemeentemuseum, The Hague, The Netherlands  
Stedelijk Van Abbe Museum, Eindhoven, The Netherlands

#### SELECTED GROUP EXHIBITIONS

- 1966 The Jewish Museum, New York, "Primary Structures: Younger American and British Sculptors"
- 1967 Los Angeles County Museum of Art, "American Sculpture of the Sixties" (traveled)

- 1968 Haags Gemeentemuseum, The Hague, The Netherlands, "Minimal Art" (traveled)  
Kassel, West Germany, "Documenta 4"
- 1969 Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/Materials"
- 1970 The Museum of Modern Art, New York, "Information"  
Whitney Museum of American Art, New York, "1970 Annual Exhibition: Contemporary American Sculpture"
- 1973 Whitney Museum of American Art, New York, "1973 Biennial Exhibition"
- 1975 National Collection of Fine Arts, Washington, D.C., "Sculpture: American Directions 1974–75" (traveled)
- 1976 The Museum of Modern Art, New York, "Drawing Now" (traveled)
- 1977 Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Paris—New York"
- 1978 Stedelijk Museum, Amsterdam, "Made by Sculptors"
- 1982 The Solomon R. Guggenheim Museum, New York, "The New York School: Four Decades"  
Kassel, West Germany, "Documenta 7"
- 1983 The Museum of Contemporary Art, Los Angeles, "The First Show: Painting and Sculpture from Eight Collections 1940–1980"

#### SELECTED BIBLIOGRAPHY

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- de Jonge, Piet. *Carl Andre* (exhibition catalogue). The Hague, The Netherlands: Haags Gemeentemuseum; Eindhoven, The Netherlands: Stedelijk van Abbemuseum, 1987.
- Gachnang, Johannes, ed. *Carl Andre: Sculpture 1958–1974* (exhibition catalogue). Bern, Switzerland: Kunsthalle Bern, 1975.
- McShine, Kynaston L. *Primary Structures: Younger American and British Sculptors* (exhibition catalogue). New York: The Jewish Museum, 1966.
- Waldman, Diane. *Carl Andre* (exhibition catalogue). New York: The Solomon R. Guggenheim Museum, 1970.

Larry **Bell**

*I liked using glass.... I realized that the surface quality was different from anything else I had been familiar with. The surface was hard, reflective, transparent, and it was possible to make it all of those things at one time. And it was cheap, and readily available anywhere. And the fact that mirrors could contain the depth of whatever they reflected was something that was intriguing, although I wasn't quite clear about what that meant. But the surface qualities of the glass seemed full of potential for me to use....*

*In making my first cubes, I had used household mirrors and scraped away some of the reflective stuff so that the glass was transparent in some areas but mirror everywhere else....*

*Eventually I needed to change the work again, and eliminated the elliptical images and concentrated on the investigation of the cube volume with just light passing through it—just to simplify the thing, and eliminate what was no longer interesting to me. So I started doing pieces that had no pattern on the surface....*

*The most interesting thing about the cubes for me was where the corners came together, and the way the color faded from the corners toward the center of the glass in each piece. So as I sat there, day after day, just looking at the work, trying to figure out the next step, I realized how completely my interest had come to be how the colors met at the corners. It was only natural that I get rid of the cube format and just make big corners.*

Larry Bell, "First Person Singular," in Steve Affif and Melinda Wertz, *Larry Bell: Works from New Mexico*, exhibition catalogue (Lyons, France: Musée d'Art Contemporain, 1989), pp. 16-17.



*Untitled, 1967*

Mineral-coated glass and rhodium-plated brass with plexiglass base;  
glass cube, 20 x 20 x 20 inches; with base, 57 x 24 1/4 x 24 1/4 inches overall  
Whitney Museum of American Art, New York;  
Gift of Howard and Jean Lipman 80.38



*Ellipse*, 1965

Mirrored glass and chrome with plexiglass base;  
glass cube, 14 1/2 x 14 1/4 x 14 1/4 inches; with base, 54 1/2 x 14 1/4 x  
14 1/4 inches overall

Whitney Museum of American Art, New York;

Purchase, with funds from Howard and Jean Lipman 65.94

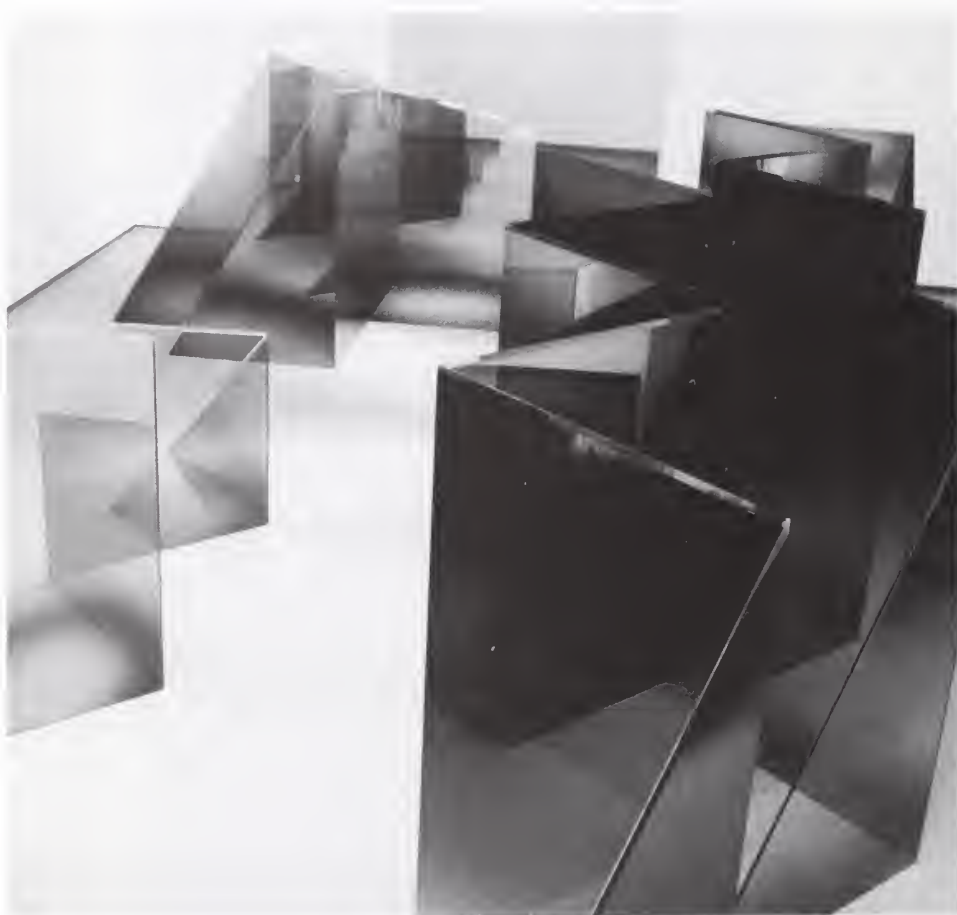


*Untitled, 1970*

Glass with plexiglass brackets, 3/8 x 120 x 2 inches

Whitney Museum of American Art, New York;

Gift of The Pace Gallery 72.83



*The Iceberg and Its Shadow*, 1975 (detail)

Vacuum-coated glass with quartz and Inconel, 56 panels,  
overall dimensions variable

Private collection



Born in Chicago, 1939

Studied at Chouinard Art Institute, Los Angeles (1957–59)

Lives in Taos, New Mexico

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1962 Ferus Gallery, Los Angeles
- 1967 The Pace Gallery, New York  
Stedelijk Museum, Amsterdam  
Galerie Sonnabend, Paris
- 1970 Galerie Rudolf Zwirner, Cologne  
Ace Gallery, Los Angeles
- 1972 Pasadena Art Museum, California
- 1973 Oakland Museum, California
- 1975 Fort Worth Art Museum
- 1976 Washington University Gallery of Art, St. Louis  
(traveled)
- 1979 Marian Goodman Gallery, New York
- 1981 The Hudson River Museum, Yonkers, New York  
(traveled)
- 1982 Newport Harbor Art Museum, Newport Beach,  
California
- 1983 Sheldon Memorial Art Gallery, University of  
Nebraska, Lincoln
- 1986 The Museum of Contemporary Art, Los Angeles
- 1989 Musée d'Art Contemporain, Lyons, France
- 1991 Tony Shafrazi Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1959 Los Angeles County Museum of Art, "Southern  
California Painting and Sculpture Annual"
- 1965 The Museum of Modern Art, New York,  
"The Responsive Eye" (traveled)  
São Paulo, Brazil, "VIII Bienal de São Paulo"  
(traveled)

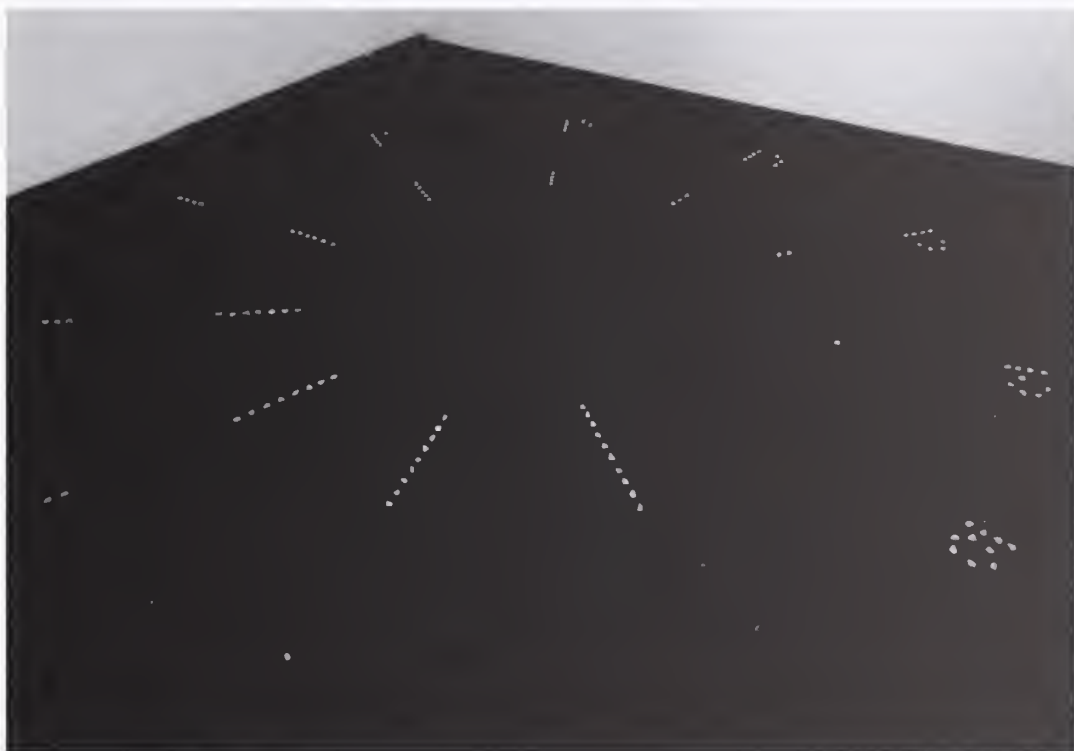
- 1966 The Jewish Museum, New York, "Primary Structures"  
La Jolla Museum of Contemporary Art, California, "New  
Modes in California Painting and Sculpture"  
Whitney Museum of American Art, New York, "Annual  
Exhibition 1966: Sculpture and Prints"
- 1968 The Vancouver Art Gallery, British Columbia,  
"Los Angeles 6"  
Kassel, West Germany, "Documenta 4"
- 1969 Walker Art Center, Minneapolis, "14 Sculptors:  
The Industrial Edge"  
The Museum of Modern Art, New York, "Spaces"
- 1970 Tate Gallery, London, "Bell/Irwin/Wheeler"
- 1974 Whitney Museum of American Art, Downtown Branch,  
New York, "Illuminations and Reflections"
- 1976 Whitney Museum of American Art, New York, "200  
Years of American Sculpture"  
San Francisco Museum of Modern Art, "Painting and  
Sculpture in California: The Modern Era" (traveled)
- 1981 Los Angeles County Museum of Art, "Art in  
Los Angeles—Seventeen Artists in the Sixties"
- 1987 The Solomon R. Guggenheim Museum, New York,  
"Sculpture of the Modern Era"

#### SELECTED BIBLIOGRAPHY

- Affif, Steve, and Melinda Wortz. *Larry Bell: Works from  
New Mexico* (exhibition catalogue). Lyons, France:  
Musée d'Art Contemporain, 1989.
- Doe, Donald Bartlett. *Larry Bell: Major Works in Glass*  
(exhibition catalogue). Lincoln: Sheldon Memorial Art  
Gallery, University of Nebraska, 1983.
- Haskell, Barbara. *Larry Bell* (exhibition catalogue).  
Pasadena, California: Pasadena Art Museum, 1972.
- Wortz, Melinda. *Larry Bell: New Work* (exhibition catalogue).  
Yonkers, New York: The Hudson River Museum, 1981.

*Perception of an object is generally pre-conceived as taking place within a point by point time. This disconnected time, a lingering bias of tense in language, restricts our experiencing the conjunction between object and observation. When this conjunction is acknowledged, "things" become indistinguishable from events. Carried to its conclusion, physicality, or what separates the material from the non-material (the object from our observation), is merely a contextual detail.*

*A structure that concerns the non-object oriented artist is the language which he uses to formulate his thoughts. There is nothing inherently anti-visual about this pursuit. Works of art are not illustrations of ideas....All art exists as it exists within its own described set of conditions. The only esthetic question is recognition...re-cognition...thinking it again.*

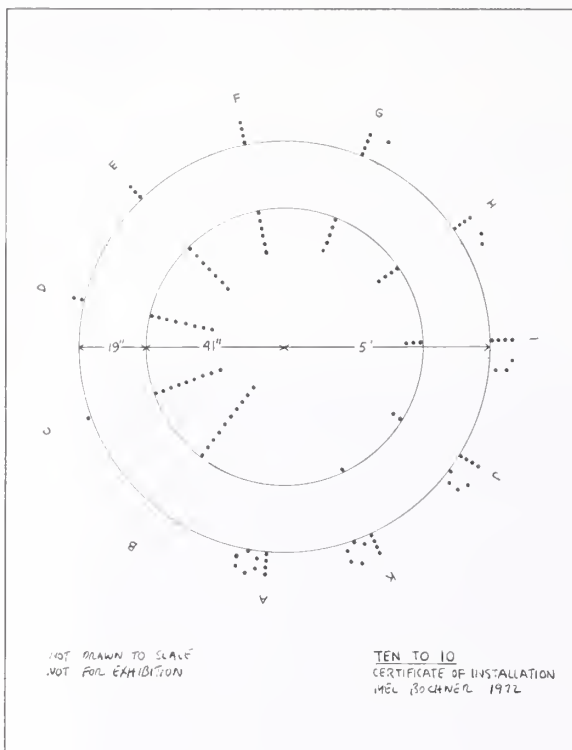


*Ten to 10*, 1972

Stones, 120 inches diameter

Whitney Museum of American Art, New York;

Purchase, with funds from the Gilman Foundation, Inc. 77.28



Mel Bochner

TEN TO 10

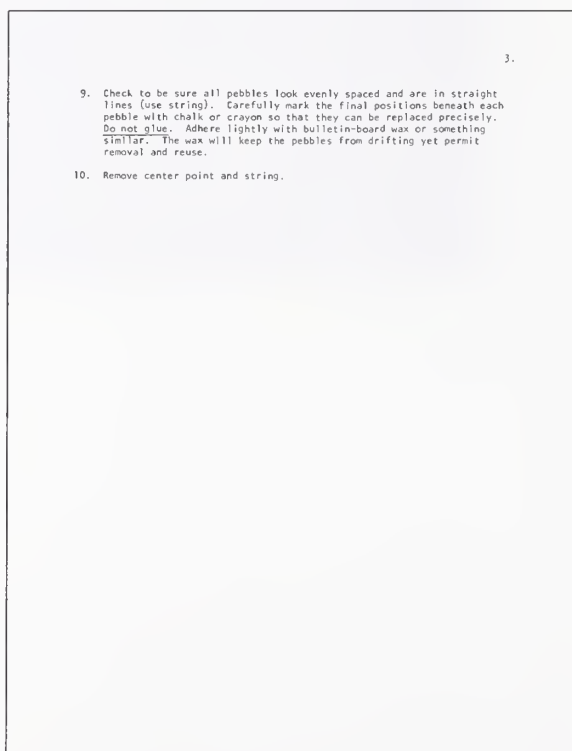
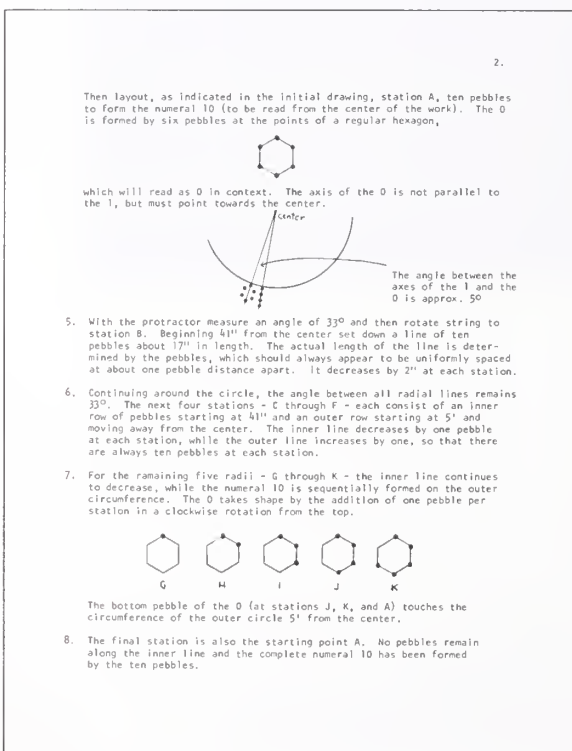
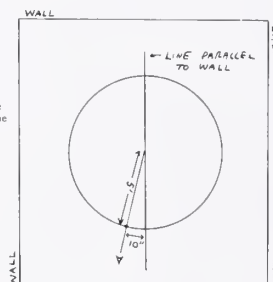
1972

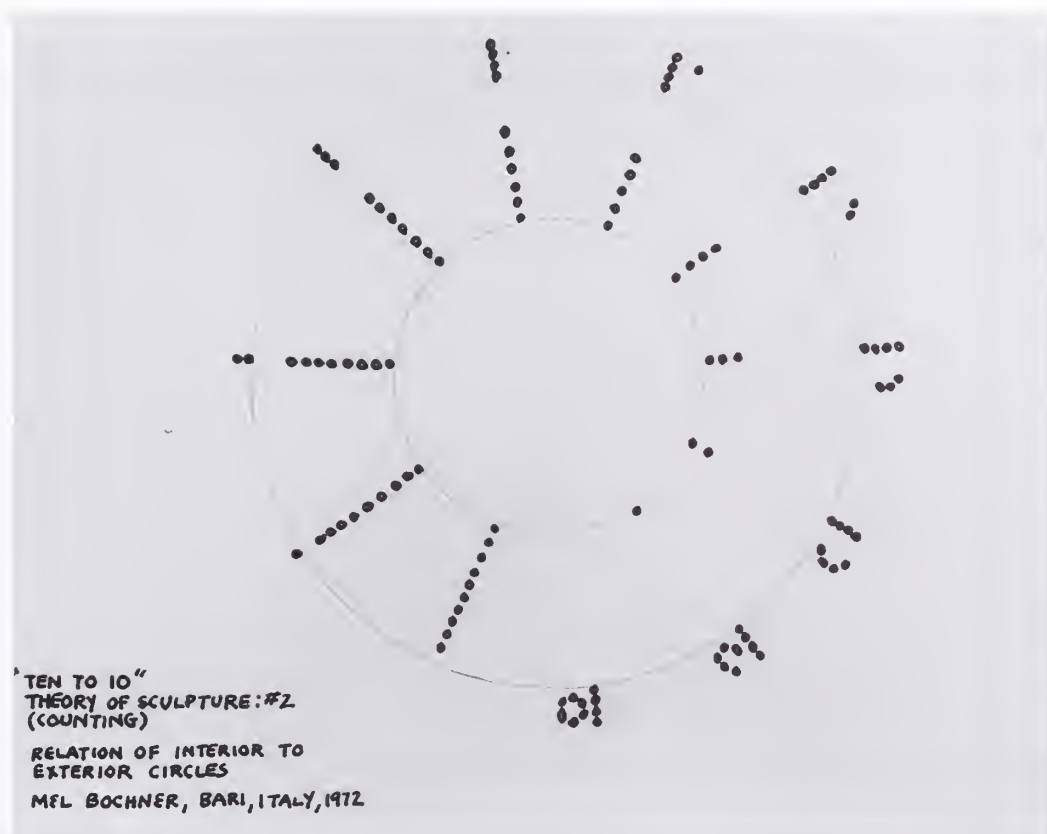
# Installation Procedures:

Material: 110 small pebbles  
Tools: string, nail, chalk, tapemeasure, protractor

1. Choose a 20' x 20' floor area which offers access from all sides. The diameter of the sculpture is 10'.
2. Find the center of this area and insert a nail (or other device to hold string) firmly.
3. Tie a string to the center point, pull taut and mark two references on the string: a.) 4' from the center, b.) 5' from the center. Use the string both for measurement and as a device to line up the pebbles. It is unnecessary to draw any line on the floor.
4. Select as a starting point the pebble most immediately accessible to the viewer. It will lie 5' from the center, 10' to the left of a line parallel to the wall.

Note: Station A, (the 10) should be "Upside down" to the viewer when they first encounter the sculpture.





*"Ten to 10" Theory of Sculpture: #2 (Counting)—*

*Relation of Interior to Exterior Circles, 1972*

Ink and graphite on paper, 7 1/2 x 9 3/4 inches

Collection of Mrs. Victor W. Ganz



*Five and Fifth, 1972*

Stones and chalk on floor, dimensions variable

Sonnabend Gallery, New York

Born in Pittsburgh, 1940

Studied at Carnegie Institute of Technology, Pittsburgh  
(B.F.A., 1962); Northwestern University, Evanston, Illinois (1963)

Lives in New York

# SELECTED ONE-ARTIST EXHIBITIONS

- 1966 Visual Arts Gallery, School of Visual Arts, New York
- 1969 Ace Gallery, Los Angeles  
Galerie Konrad Fischer, Düsseldorf  
Galerie Heiner Friedrich, Munich
- 1970 Galleria Sperone, Turin, Italy
- 1971 The Museum of Modern Art, New York
- 1972 Sonnabend Gallery, New York
- 1974 University Art Museum, University of California, Berkeley
- 1975 Galerie Ricke, Cologne
- 1976 The Baltimore Museum of Art
- 1978 Galerie Sonnabend, Paris  
Sonnabend Gallery, New York  
Daniel Weinberg Gallery, San Francisco
- 1980 Sonnabend Gallery, New York
- 1981 Daniel Weinberg Gallery, San Francisco
- 1982 Sonnabend Gallery, New York  
Centre Internationale de Création Artistique, Abbaye de  
Sénanque, Gordes, France
- 1983 Sonnabend Gallery, New York  
Daniel Weinberg Gallery, San Francisco
- 1985 Carnegie-Mellon University Art Gallery, Pittsburgh
- 1986 Kunstmuseum Luzern, Switzerland
- 1987 Center for the Fine Arts, Miami  
Sonnabend Gallery, New York

# SELECTED GROUP EXHIBITIONS

- 1969 Kunsthalle Bern, Switzerland, "Live in your head:  
When Attitudes Become Form" (Works—Concepts—  
Processes—Situations—Information) (traveled)

- Museum of Contemporary Art, Chicago, "Art by Telephone"
- 1970 Galleria d'Arte Moderna, Turin, Italy, "Conceptual  
Art/Arte Povera/Land Art"
- The Museum of Modern Art, New York, "Information"
- 1972 Kassel, West Germany, "Documenta 5"
- 1974 The Art Museum, Princeton University, New Jersey,  
"Line as Language: Six Artists Draw"
- 1975 Contemporary Arts Center, Cincinnati, "Mel Bochner,  
Barry Le Va, Dorothea Rockburne, Richard Tuttle"
- 1976 The Art Institute of Chicago, "72nd American Exhibition"
- The Museum of Modern Art, New York, "Drawing Now"  
(traveled)
- 1977 Whitney Museum of American Art, New York, "1977  
Biennial Exhibition"
- 1978 Philadelphia Museum of Art, "Eight Artists"
- 1979 Palazzo Reale, Milan, "Pittura Ambiente"
- Whitney Museum of American Art, New York, "1979  
Biennial Exhibition"
- 1980 Hayden Gallery, Massachusetts Institute of Technology,  
Cambridge, "Mel Bochner/Richard Serra"
- 1982 The Art Institute of Chicago, "74th American Exhibition"
- 1987 Institute of Contemporary Art, University of Pennsylvania,  
Philadelphia, "1967: At the Crossroads"

# SELECTED BIBLIOGRAPHY

- Halbreich, Kathy. *Mel Bochner/Richard Serra* (exhibition  
catalogue). Cambridge, Massachusetts: Hayden Gallery,  
Massachusetts Institute of Technology, 1980.
- King, Elaine A. *Mel Bochner: 1973–1985* (exhibition catalogue).  
Pittsburgh: Carnegie-Mellon University Art Gallery, 1985.
- Pincus-Witten, Robert. "Mel Bochner: The Constant as Variable."  
*Artforum*, 11 (December 1972), pp. 28-34.
- Richardson, Brenda. *Mel Bochner: Number and Shape* (exhibition  
catalogue). Baltimore: The Baltimore Museum of Art, 1976.
- Watkins, Ragland, ed. *Mel Bochner, Barry LeVa, Dorothea Rockburne,  
Richard Tuttle* (exhibition catalogue). Cincinnati:  
Contemporary Arts Center, 1975.

*Running People at 2,616,216 is an image that has always been rather strong for me. It looks primitive—like it could have been in a cave—and it also looks fairly contemporary. The original drawing was on the same page that also included the drawing for Hammering Man and was done in 1976. Around 1978, I was going through these earlier scribbles, and I remember thinking that it looked pretty good. I then took them to a photography studio and had them enlarged to 8 by 10 inch photographs from the original stamp-size images. I then had them made into transparencies and started projecting them directly on the wall. The figures start out being kind of chaotic—with the figures jumping around a little and then slowly running towards the right. This image starts off flaky and jumpy and moves right into people running, with a little more clarity with each figure.*





*Running People at 2,616,216, 1979*

Latex paint on wall, dimensions variable

Whitney Museum of American Art, New York; Purchase,  
with funds from the Painting and Sculpture Committee 84.43

Installation at Kunsthalle Basel, Switzerland, 1981.

## *Installation Instructions*

Use black latex house paint thin enough to flow evenly. Regular paint brushes are much too slow for this task. Use 2" sponge brushes....These sponge brushes make clean lines on the wall and the work fast. The problem is they lose their elasticity after about 10 minutes working time so be prepared to use at least 20 to 30 sponge brushes for one very large painting. Fill in the large areas with a 3" roller.

The piece looks best when painted large and bold 20-40 feet long across walls and maybe ceiling.

Using the projected transparency, trace its outer edges carefully with the sponge brushes and then fill in using brush (or roller for large areas). These brushes, unlike bristle brushes, make long clean lines across walls very easily. All the original white areas must be left in the painting.

The bottom horizontal lines are usually used to add to the feeling of motion and landscape. I have almost never used the top horizontal lines and I recommend against it. These 4 long lines at the bottom can be easily and smoothly painted with the sponge brushes.

The *Running People* look best going from left to right, but can go the other way if necessary.

The painting of *Running People* is an exercise in tracing the outer edges and then filling it in. If the painting is done with some assertiveness, a 30 foot image can be painted in about 4-5 hours.



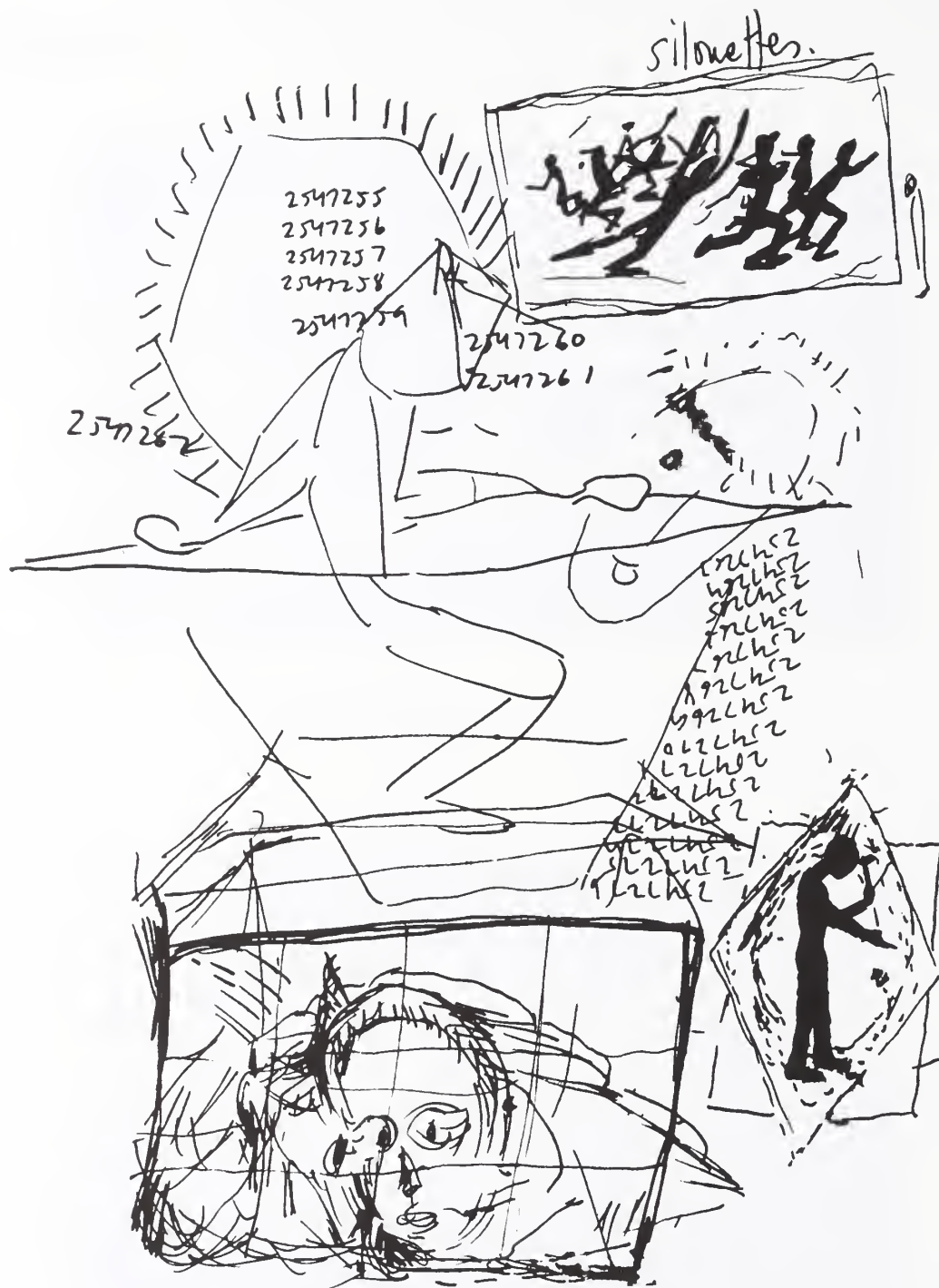
*Running People at 2,616,216, 1979*

Installation at Whitney Museum of American Art,  
New York, 1989.



*Running People at 2,616,216, 1979*

Installation at Paula Cooper Gallery, New York, 1980.



Many of my large images originated as small doodles or mindless scribbles—like when I'm on the telephone at 2,547,255 to 2,547,276, 1976  
Ink on paper, 11 x 8 1/2 inches Kunstmuseum Basel, Switzerland

Born in Boston, 1942

Studied at Carnegie-Mellon University, Pittsburgh (B.F.A., 1964);

École de Fontainebleau (1964); Yale University, New Haven

(M.F.A., 1966)

Lives in Venice, California

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1975 Paula Cooper Gallery, New York
- 1976 Wadsworth Atheneum, Hartford
- 1977 Fine Art Gallery, University of California, Irvine
- 1978 Corps de Garde, Groningen, The Netherlands  
The Museum of Modern Art, New York  
University Art Museum, University of California, Berkeley
- 1979 InK. (Halle für Internationale neue Kunst), Zurich  
Portland Center for the Visual Arts, Oregon
- 1980 Paula Cooper Gallery, New York
- 1981 Institute of Contemporary Arts, London  
Kunsthalle Basel, Switzerland
- 1982 Paula Cooper Gallery, New York  
Museum Boymans-van Beuningen, Rotterdam  
Museum van Hedendaagse Kunst, Ghent, Belgium
- 1983 Kunstmuseum Basel, Switzerland  
Paula Cooper Gallery, New York
- 1984 Moderna Museet, Stockholm  
Philadelphia Museum of Art and Whitney Museum of  
American Art, New York (traveled)
- 1987 Tokyo Metropolitan Art Museum (traveled)
- 1988 Paula Cooper Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1969 Paula Cooper Gallery, New York, "No. 7"
- 1975 Whitney Museum of American Art, Downtown Branch,  
New York, "Autogeography"
- 1976 Akademie der Künste, Berlin, "New York—Downtown  
Manhattan: SoHo"

- Venice, Italy, "37th Biennale di Venezia"
- 1979 Neuberger Museum, State University of New York at  
Purchase, "Ten Artists/Artists Space"  
Whitney Museum of American Art, New York, "1979  
Biennial Exhibition"
- 1980 Venice, Italy, "39th Biennale di Venezia"
- 1981 Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris, "Murs"
- 1982 Kassel, West Germany, "Documenta 7"  
Martin-Gropius-Bau, West Berlin, "Zeitgeist"  
Walker Art Center, Minneapolis, "Eight Artists: The  
Anxious Edge"
- 1983 Tate Gallery, London, "New Art"  
Whitney Museum of American Art, New York, "1983  
Biennial Exhibition"
- 1985 Museum of Art, Carnegie Institute, Pittsburgh, "1985  
Carnegie International"
- 1986 The Art Institute of Chicago, "75th American Exhibition"  
The Museum of Contemporary Art, Los Angeles, "The  
Barry Lowen Collection"
- 1987 The Museum of Modern Art, New York, "BERLINART  
1961–1987"

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- Geelhaar, Christian, and Dieter Koeplin. *Jonathan Borofsky: Zeichnungen 1960-1983* (exhibition catalogue). Basel, Switzerland: Kunstmuseum Basel, 1983.
- Marshall, Richard, and Jean-Christophe Amman. *Jonathan Borofsky* (exhibition catalogue). Tokyo: Metropolitan Art Museum, 1987.
- Rosenthal, Mark, and Richard Marshall. *Jonathan Borofsky* (exhibition catalogue). Philadelphia: Philadelphia Museum of Art in association with the Whitney Museum of American Art, 1984.
- Simon, Joan. "An Interview with Jonathan Borofsky," *Art in America*, 69 (November 1981), pp. 156-167.

*Dan* **Flavin**

*The pink, yellow and red [for] Robert...has a rich contrast, front over rear, and an optical interplay, pink on yellow backgrounded by the red, all modified by reflected color mixes and shadows of the grid structure itself. As an ensemble, this intense fluorescent light use/abuse seems to me to be rare in my production.*

Dan Flavin, statement dated May 4, 1978, Artists' Files, Whitney Museum of American Art, New York.





*Untitled (for Robert with fond regards), 1977*

Pink, yellow, and red fluorescent lights, 96 x 96 inches across the corner  
Whitney Museum of American Art, New York; Purchase, with funds from the  
Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the  
Howard and Jean Lipman Foundation, Inc., by exchange, and gift of Peter M.  
Brant, by exchange 78.57

*I came to these conclusions about what I had found in fluorescent light, and about what might be done with it plastically: Now the entire spatial container and its parts—wall, floor, ceiling—could support this strip of light but would not restrict its act of light except to unfold it. Regard the light and you are fascinated—inhibited from grasping its limits at each end. While the tube itself has an actual length of eight feet, its shadow, cast by the supporting pan, has none but an illusion dissolving at its ends. This waning shadow cannot really be measured without resisting its visual effect and breaking the poetry. Realizing this, I knew that the actual space of a room could be broken down and played with by planting illusions of real light (electric light) at crucial junctures in the room's composition.*

Dan Flavin, "....in daylight or cool white":an autobiographical sketch," *Artforum*, 4 (December 1965), p. 24.





*Untitled, 1966*

White fluorescent lights, 96 x 21 x 3 1/2 inches

Whitney Museum of American Art, New York;

Gift of Howard and Jean Lipman 71.214



Installation view, Green Gallery, New York, 1964.

Born in New York, 1933

Studied at The New School for Social Research, New York (1956);

Columbia University, New York (1957-59)

Lives in Garrison, New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1961 Hudson Gallery, New York
- 1964 Green Gallery, New York
- 1966 Museum of Contemporary Art, Chicago  
Galerie Rudolf Zwirner, Cologne
- 1968 Dwan Gallery, New York  
Galerie Heiner Friedrich, Munich
- 1969 National Gallery of Canada, Ottawa  
The Jewish Museum, New York  
Los Angeles County Museum of Art
- 1971 John Weber Gallery, New York
- 1975 Fort Worth Art Museum
- 1976 Portland Center for the Visual Arts, Oregon
- 1977 The Art Institute of Chicago
- 1978 University Art Museum, University of California, Berkeley
- 1979 The Hudson River Museum, Yonkers, New York (traveled)
- 1981 Leo Castelli Gallery, New York
- 1982 The Solomon R. Guggenheim Museum, New York
- 1984 The Corcoran Gallery of Art, Washington, D.C.  
The Museum of Contemporary Art, Los Angeles
- 1985 CAPC Musée d'art Contemporaine, Bordeaux, France  
Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
- 1986 Arthur M. Sackler Museum, Harvard University,  
Cambridge, Massachusetts

#### SELECTED GROUP EXHIBITIONS

- 1965 Green Gallery, New York, "Flavin/Judd/Morris/Williams"
- 1966 The Jewish Museum, New York, "Primary Structures:  
Younger American and British Sculptors"
- 1968 Kassel, West Germany, "Documenta 4"

- 1969 The Metropolitan Museum of Art, New York, "New York  
Painting and Sculpture: 1940-1970"
- 1970 The Museum of Modern Art, New York, "Spaces"  
Whitney Museum of American Art, New York, "1970  
Annual Exhibition: Contemporary American Sculpture"
- 1971 Walker Art Center, Minneapolis, "Works for New Spaces"
- 1972 The Art Institute of Chicago, "70th American Exhibition"
- 1976 The Museum of Modern Art, New York, "Drawing Now"  
(traveled)  
Whitney Museum of American Art, New York, "200 Years of  
American Sculpture"
- 1979 Institute of Contemporary Art, Boston, "The Reductive  
Object: A Survey of the Minimalist Aesthetic in the 1960s"  
Whitney Museum of American Art, New York, "The Decade  
in Review: Selections from the 1970s"
- 1980 InK. (Halle für Internationale neue Kunst), Zurich,  
"Hauptwerke der Minimal Art"
- 1984 Whitney Museum of American Art, New York, "Blam! The  
Explosion of Pop, Minimalism, and Performance 1958-1964"
- 1985 CAPC Musée d'Art Contemporain, Bordeaux, France,  
"Art Minimal I"

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Prints 1972-1975* (exhibition catalogue). Fort Worth: Fort  
Worth Art Museum, 1977.
- Flavin, Dan. *Drawn Along the Shores 1959-1976* (exhibition  
catalogue). Yonkers, New York: The Hudson River  
Museum, 1979.
- Geldzahler, Henry. *New York Painting and Sculpture: 1940-1970*  
(exhibition catalogue). New York: The Metropolitan  
Museum of Art, 1969.
- Smith, Brydon. *Dan Flavin, Fluorescent Light Etc.* (exhibition  
catalogue). Ottawa: National Gallery of Canada, 1969.

Eva **Hesse**

*This piece is very ordered. Maybe I'll make it more structured, maybe I'll leave it changeable. When it is completed its order could be chaos. Chaos can be structured as non-chaos. That we know from Jackson Pollock.*

Quoted in David Bourdon, "Fling, Dribble and Dip," *Life*, February 27, 1970, p. 66.



*Untitled (Rope Piece), 1970*

Latex over rope, string, and wire, dimensions variable

Whitney Museum of American Art, New York; Purchase, with

funds from Eli and Edythe L. Broad, the Mrs. Percy Uris

Purchase Fund, and the Painting and Sculpture Committee

88.17a-b

## Installation Instructions

...hung irregularly tying knots as connections really letting it go as it will allowing it to determine more of the way it completes itself. Make it with at least 2 or 3 of us, connecting from wires from ceiling and nails from walls and other ways let it determine more itself how floppy or stiff it might be. Colors. how much rope/must be rope piece.

From Eva Hesse's journal, quoted in Lucy R. Lippard, *Eva Hesse* (New York: New York University Press, 1976), p. 172.



Study for *Untitled (Rope Piece)*, 1969–70

Graphite on paper, 12 x 18 inches

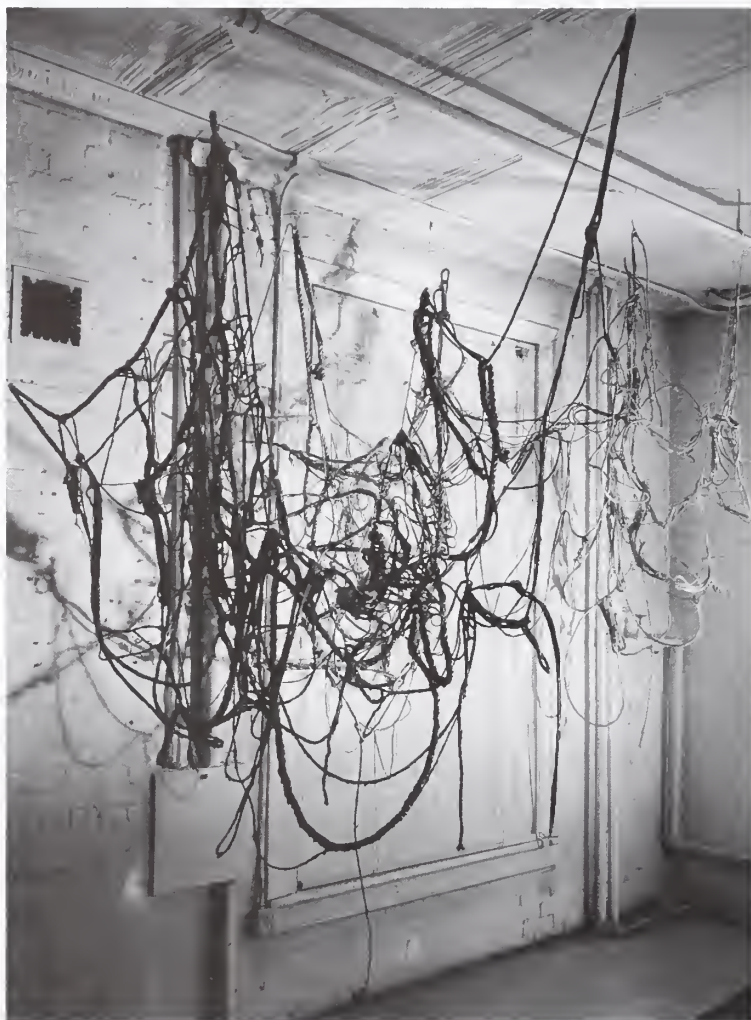
Private collection



*Untitled (Rope Piece)*

Work in progress, the artist's studio, New York, 1969.





*Untitled (Rope Piece), 1970*

Installation in the artist's studio, New York, 1970.



Born in Hamburg, Germany, 1936

Studied at Pratt Institute of Design, New York (1952);

Cooper Union School of Art and Architecture, New York (B.A., 1957);

Yale University, New Haven (B.F.A., 1959)

Died in New York, 1970

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1963 Allan Stone Gallery, New York
- 1965 Kunstverein für die Rheinlande und Westfalen,  
Kunsthalle Düsseldorf
- 1968 Allen Memorial Art Museum, Oberlin College, Ohio  
Fischbach Gallery, New York
- 1971 Visual Arts Gallery, School of Visual Arts, New York
- 1972 The Detroit Institute of Arts  
The Solomon R. Guggenheim Museum, New York  
(traveled)
- 1979 Mayor Gallery, London (traveled)  
Whitechapel Art Gallery, London (traveled)
- 1982 Allen Memorial Art Gallery, Oberlin College, Ohio  
(traveled)
- 1985 Rose Art Museum, Brandeis University, Waltham,  
Massachusetts
- 1991 Robert Miller Gallery, New York (traveled)

#### SELECTED GROUP EXHIBITIONS

- 1966 Graham Gallery, New York, "Abstract Inflationism and  
Stuffed Expressionism"  
Fischbach Gallery, New York, "Eccentric Abstraction"
- 1968 John Gibson Gallery, New York, "Anti-Form"  
Leo Castelli Warehouse, New York, "Nine at Leo Castelli"
- 1969 The Museum of Modern Art, New York, "New Media—  
New Methods" (traveled)  
Kunsthalle Bern, Switzerland, "Live in Your Head:  
When Attitudes Become Form (Works—Concepts—  
Processes—Situations—Information)" (traveled)

Whitney Museum of American Art, New York,

"Anti-Illusion: Procedures/Materials"

The Jewish Museum, New York, "A Plastic Presence"  
(traveled)

- 1971 Museum of Contemporary Art, Chicago, "Six Sculptors:  
Extended Structures"
- 1972 Kunsthau Hamburg, "American Women Artists Show"  
Kassel, West Germany, "Documenta 5"
- 1976 Whitney Museum of American Art, New York, "200  
Years of American Sculpture"
- 1977 Kassel, West Germany, "Documenta 6"  
Vancouver Art Gallery, British Columbia, "Strata: Nancy  
Graves, Eva Hesse, Michelle Stuart, Jackie Winsor"
- 1984 The Museum of Modern Art, New York,  
"Primitivism' in 20th Century Art" (traveled)
- 1990 Whitney Museum of American Art, New York, "The New  
Sculpture 1965–75: Between Geometry and Gesture"  
(traveled)

#### SELECTED BIBLIOGRAPHY

- Armstrong, Richard, and Richard Marshall, eds. *The New  
Sculpture 1965–75: Between Geometry and Gesture*  
(exhibition catalogue). New York: Whitney Museum  
of American Art, 1990.
- Barrette, Bill. *Eva Hesse: Sculpture*. New York: Timken  
Publishers, 1989.
- Frank, Elizabeth. *Eva Hesse Gouaches 1960–61* (exhibition  
catalogue). New York: Robert Miller Gallery, 1991.
- Lippard, Lucy R. *Eva Hesse*. New York: New York University  
Press, 1976.
- Pincus-Witten, Robert, and Linda Shearer. *Eva Hesse: A Memorial  
Exhibition* (exhibition catalogue). New York: The Solomon  
R. Guggenheim Museum, 1972.

*The question for the discs was very simple....How do I paint a painting that doesn't begin and end at the edge? In other words, I no longer felt comfortable with that sense of confinement.... Still, in the beginning it was a simple artistic challenge: How do I paint a painting that does not begin and end at an edge but rather starts to take in and become involved with the space or environment around it?....The reason for the circular disc... as opposed to making them square, was that that eliminated the four corners, corners being really powerful focal points, whereas what I was after was an evenness of presence....The circle was simply the most neutral shape I could find....Visually it was very ambiguous which was more real, the object or its shadow. They were basically equal. I mean, they occupied space very differently, but there was no separation in terms of your visual acuity in determining that one was more real than the other. And that was the real beauty of those things, that they achieved a balance between space occupied and unoccupied in which both became intensely occupied at the level of perceptual energy....the discs resolved that one simple question—how to paint a painting that doesn't begin or end at the edge—by more or less transcending painting.... After the discs...there was no reason for me to go on being a painter....When I married the painting to the environment, suddenly it had to deal with the environment around it as being equal to the figure and having as much meaning.*



*No Title, 1966–67*

Acrylic on aluminum with four electric lights,  
48 inches diameter x 13 inches deep  
Whitney Museum of American Art, New York;  
Purchase, with funds from the Howard and  
Jean Lipman Foundation, Inc. 68.42



*Scrim Veil—Black Rectangle—Natural Light, Whitney Museum of American Art, New York, 1977*

Cloth, metal, and wood, 12 x 114 x 49 feet

Whitney Museum of American Art, New York; Gift of the artist 77.45



*Scrim Veil—Black Rectangle—Natural Light, Whitney Museum of American Art, New York, 1977*

Cloth, metal, and wood, 12 x 114 x 49 feet

Whitney Museum of American Art, New York; Gift of the artist 77.45

### *Installation* **Instructions**

Piece is installed on a wall 15 to 18 feet wide.

Floor spotlights are placed approximately 5 feet from back wall, and 15 to 18 feet apart; upper spotlights must also be approximately 5 feet from back wall.

Distance from floor to center of piece should equal distance from center of piece to upper spotlights.

Wall must be white or off-white.

Born in Long Beach, California, 1928

Studied at Otis Art Institute, Los Angeles (1948-50); Jepson Art Institute, Los Angeles (1951); Chouinard Art Institute, Los Angeles (1952-54)

Lives in San Diego, California

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1957 Felix Landau Gallery, Los Angeles
- 1959 Ferus Gallery, Los Angeles
- 1960 Pasadena Art Museum, California
- 1966 The Pace Gallery, New York
- 1968 Pasadena Art Museum, California
- 1969 La Jolla Museum of Contemporary Art, California
- 1970 The Museum of Modern Art, New York
- 1972 Fogg Art Museum, Harvard University, Cambridge, Massachusetts
- Mizuno Gallery, Los Angeles
- 1975 Fort Worth Art Museum
- Museum of Contemporary Art, Chicago
- 1976 Walker Art Center, Minneapolis
- 1977 Whitney Museum of American Art, New York
- 1979 University Art Museum, University of California, Berkeley
- 1982 Louisiana Museum of Art, Humlebaeck, Denmark
- 1984 San Francisco Museum of Modern Art
- 1987 Wave Hill, Bronx, New York

#### SELECTED GROUP EXHIBITIONS

- 1952 Los Angeles County Museum of Art, "Annual Exhibition—Artists of Los Angeles and Vicinity"
- 1957 Whitney Museum of American Art, New York, "1957 Annual Exhibition: Contemporary American Sculpture, Paintings, and Watercolors"
- 1962 Whitney Museum of American Art, New York, "Fifty California Artists" (traveled)
- 1964 Sidney Janis Gallery, New York, "Seven New Artists"

- 1965 The Museum of Modern Art, New York, "The Responsive Eye" (traveled)
- 1966 Los Angeles County Museum of Art, "Robert Irwin/Kenneth Price"
- 1968 Kassel, West Germany, "Documenta 4"
- 1969 Fort Worth Art Center, "Robert Irwin/Doug Wheeler" (traveled)
- Pasadena Art Museum, California, "West Coast 1945–1969" (traveled)
- 1970 The Art Institute of Chicago, "69th American Exhibition"
- Tate Gallery, London, "Bell/Irwin/Wheeler"
- 1971 Hayward Gallery, London, "11 Los Angeles Artists"
- Los Angeles County Museum of Art, "Art and Technology"
- Walker Art Center, Minneapolis, "Works for New Spaces"
- 1976 Fine Arts Center Gallery, University of Massachusetts, Amherst, "Critical Perspective in American Art"
- 1979 University Art Museum, University of California, Berkeley, "Andre/Buren/Irwin/Nordman: Space as Support"
- 1981 Los Angeles County Museum of Art, "Seventeen Artists of the Sixties"

#### SELECTED BIBLIOGRAPHY

- Licht, Ira. *Robert Irwin* (exhibition catalogue). Chicago: Museum of Contemporary Art, 1975.
- Marshall, Richard, ed. *Robert Irwin* (exhibition catalogue). New York: Whitney Museum of American Art, 1977. Essay by Robert Irwin.
- Rosenthal, Mark. *Andre/Buren/Irwin/Nordman: Space as Support* (exhibition catalogue). Berkeley: University Art Museum, University of California, Berkeley, 1979.
- Tuchman, Maurice, ed. *Robert Irwin/Kenneth Price* (exhibition catalogue). Los Angeles, Los Angeles County Museum of Art, 1966.
- Weschler, Lawrence. *Seeing is Forgetting the Name of the Thing One Sees: The Life of Contemporary Artist Robert Irwin*. Berkeley and Los Angeles: University of California Press, 1982.

Barry **LeVa**

*How could one make, for instance, a sculpture that was not architecturally dependent upon three-dimensional space? How could one make a single related piece that would take up a whole space, but without using many different objects? How could elements be located in space without being minimal, without arbitrarily composing them? How could one deal with what sculpture does to the physical body of the viewer, without making an object?*

Quoted in Marcia Tucker, *Barry Le Va: Four Consecutive Installations & Drawings 1967–1978*, exhibition catalogue (New York: The New Museum, 1978), pp. 5-6.





*Continuous and Related Activities: Discontinued by the Act of Dropping*, 1967  
(reconstructed 1990)

Felt and plate glass, dimensions variable

Whitney Museum of American Art, New York; Purchase, with funds from the  
Painting and Sculpture Committee 90.8a-b

Installation in "The New Sculpture 1965–75: Between Geometry and Gesture,"  
Whitney Museum of American Art, New York, 1990.

## *Installation* **Instructions**

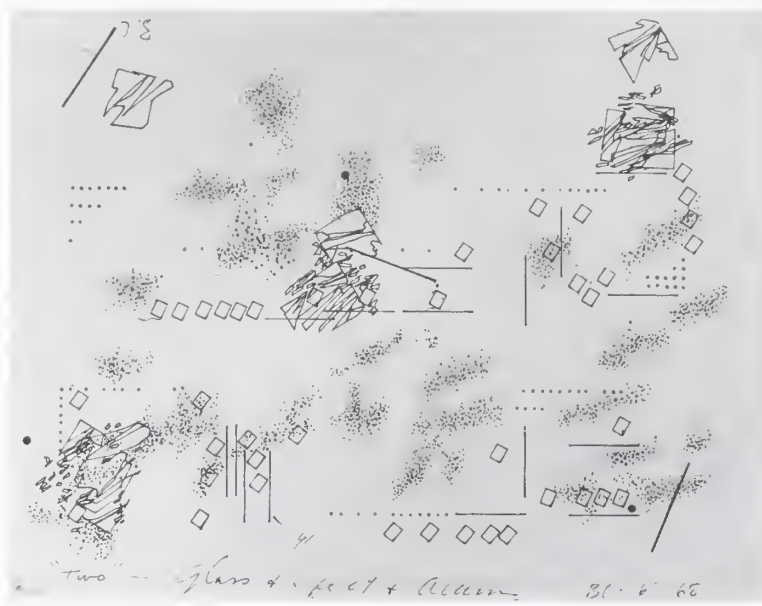
Things to remember on the Felts:

1. They can be free in space (not in corners).
2. They do not necessarily have to be in a room by themselves.
3. They can be set up continuously through documentation (photos, etc.).
4. They can be smaller than the one in this exhibition.
5. They can be more compact and simpler in processes, so that they can be reinstalled easier.



*Continuous and Related Activities: Discontinued by the Act of Dropping, 1967  
(reconstructed 1990)*

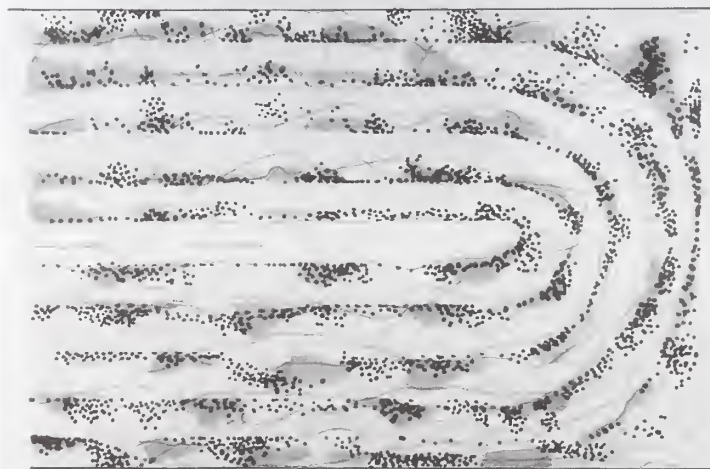
Installation in "The New Sculpture 1965–75: Between Geometry and  
Gesture," The Museum of Contemporary Art, Los Angeles, 1991.



*Two—Glass, Felt, and Aluminum, 1967–68*

Ink, graphite, and colored pencil on graph paper, 8 7/16 x 10 15/16 inches

Sonnabend Gallery, New York



*U Blow Piece, 1968–69*

Crayon, ink, and mixed media on paper, 18 x 23 1/2 inches

Whitney Museum of American Art, New York; Gift of Norman Dubrow 80.26.2

Born in Long Beach, California, 1941

Studied at Long Beach City College; California State University,

Long Beach (1960–63); Los Angeles College of Art and Design

(1963); Otis Art Institute, Los Angeles (B.F.A., M.F.A. 1967)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- |      |   |
|------|---|
| 1969 | Minneapolis Institute of Arts<br>Walker Art Center, Minneapolis<br>University Gallery of Fine Art, Ohio State University,<br>Columbus |
| 1970 | Galerie Ricke, Cologne  |
| 1971 | Nigel Greenwood Gallery, London<br>University of Utrecht, The Netherlands   |
| 1973 | Bykert Gallery, New York  |
| 1974 | Texas Gallery, Houston  |
| 1975 | Daniel Weinberg Gallery, San Francisco<br>Musée d'Art Contemporain, Montreal  |
| 1976 | Sonnabend Gallery, New York<br>Galerie Sonnabend, Paris   |
| 1977 | Fine Arts Gallery at Wright State University,<br>Dayton, Ohio   |
| 1978 | The New Museum, New York  |
| 1980 | Los Angeles Institute of Contemporary Art   |
| 1982 | P.S. 1, Institute for Art and Urban Resources,<br>Long Island City, New York  |
| 1988 | Carnegie-Mellon University Art Gallery, Pittsburgh<br>(traveled)<br>Rijksmuseum Kröller-Müller, Otterlo, The Netherlands              |
| 1991 | Sonnabend Gallery, New York   |

#### SELECTED GROUP EXHIBITIONS

- |      |  |
|------|--|
| 1967 | Lytton Center of Visual Arts, Los Angeles, "Group<br>Exhibition" |
| 1969 | San Francisco Art Institute, "Conception—Perception"             |

Whitney Museum of American Art, New York, "Anti-  
Illusion: Procedures/Materials"

1970 Allen Memorial Art Museum, Oberlin College, Ohio,  
"Art in the Mind"

La Jolla Museum of Contemporary Art, California,  
"Projections: Anti-materialism"

The Museum of Modern Art, New York, "Information"

Whitney Museum of American Art, New York, "1970  
Annual Exhibition: Contemporary American Sculpture"

1972 Kassel, West Germany, "Documenta 5"

1975 Contemporary Arts Center, Cincinnati, "Mel Bochner,  
Barry Le Va, Dorothea Rockburne, Richard Tuttle"

1976 Whitney Museum of American Art, New York, "200  
Years of American Sculpture"

1977 Kassel, West Germany, "Documenta 6"  
The Corcoran Gallery of Art, Washington, D.C.,  
"Andre, Le Va, Long"

1981 Louisiana Museum, Humlebaek, Denmark, "Drawing  
Distinctions: American Drawings of the Seventies"  
(traveled)

1982 Kassel, West Germany, "Documenta 7"

1990 Whitney Museum of American Art, New York, "The New  
Sculpture 1965–75: Between Geometry and Gesture"  
(traveled)

#### SELECTED BIBLIOGRAPHY

Armstrong, Richard, and Richard Marshall, eds. *The New Sculpture  
1965–75: Between Geometry and Gesture* (exhibition  
catalogue). New York: Whitney Museum of American  
Art, 1990.

Kertess, Klaus. "Barry Le Va's Sculpture: Ellipsis and Ellipse."  
*Artforum*, 21 (January 1983), pp. 58-64.

King, Elaine A. and Klaus Kertess. *Barry Le Va 1966–1988*  
(exhibition catalogue). Pittsburgh: Carnegie-Mellon  
University Art Gallery, 1988.

Tucker, Marcia. *Barry Le Va: Four Consecutive Installations &  
Drawings 1967–1978* (exhibition catalogue). New York:  
The New Museum, 1978.

## Sol LeWitt

*I wanted to do a work of art that was as two-dimensional as possible. It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall. The physical properties of the wall: height, length, color, material, and architectural conditions and intrusions, are a necessary part of the wall drawings. Different kinds of walls make for different kinds of drawings. Imperfections on the wall surface are occasionally apparent after the drawing is completed. These should be considered a part of the wall drawing....The wall drawing is a permanent installation, until destroyed. Once something is done, it cannot be undone.*

Sol LeWitt, "Wall Drawings," in Gregory Battcock, "Documentation in Conceptual Art," *Arts Magazine*, 44 (April 1970), p. 45.



*Lines to Points on a Six Inch Grid. 4th wall. 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner, 1976*

White crayon lines and black pencil grid on black walls, dimensions variable  
Whitney Museum of American Art, New York;

Purchase, with funds from the Gilman Foundation, Inc. 78.1.1-4



# C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing  
number 289 evidenced by this certificate is authentic.

A six-inch (15 cm) grid covering each of the four  
black walls. White lines to points on the grids.  
1st wall: 24 lines from the center;  
2nd wall: 12 lines from the midpoint of each of  
the sides;  
3rd wall: 12 lines from each corner;  
4th wall: 24 lines from the center, 12 lines from  
the midpoint of each of the sides, 12  
lines from each corner.  
(The length of the lines and their placement are  
determined by the draftsman.)

White crayon lines, black pencil grid, black walls  
First Drawn by: Jo Watanabe  
First Installation: Detroit Institute of Arts,  
Detroit, MI. July, 1976  
First Installation 4th wall: Museum of Modern Art,  
New York, NY.  
January, 1976  
First Drawn by: Jo Watanabe, Ryo Watanabe

This certification is the signature for the wall drawing and must  
accompany the wall drawing if it is sold or otherwise transferred.

Certified by



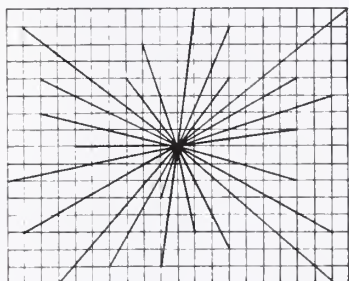
Sol LeWitt

© Copyright Sol LeWitt

Date

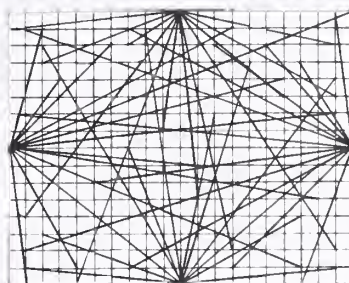


## D I A G R A M



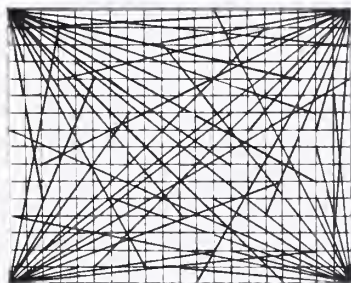
This is a diagram for the Sol LeWitt wall drawing number 289  $\frac{1}{4}$ . It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

## D I A G R A M



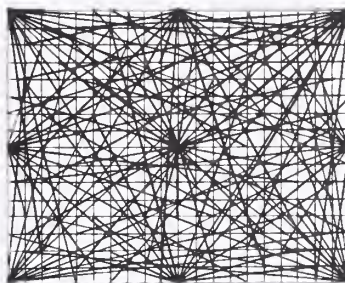
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## D I A G R A M

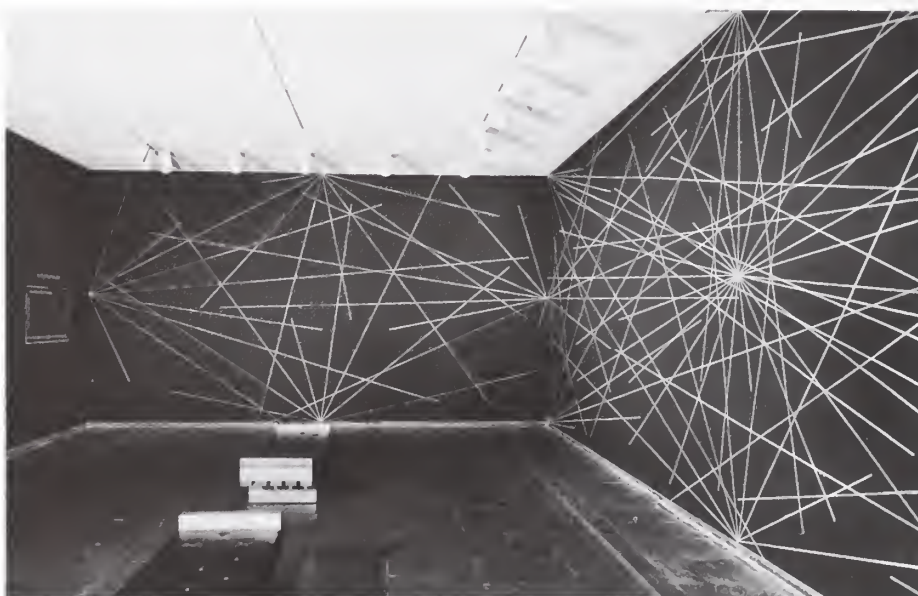
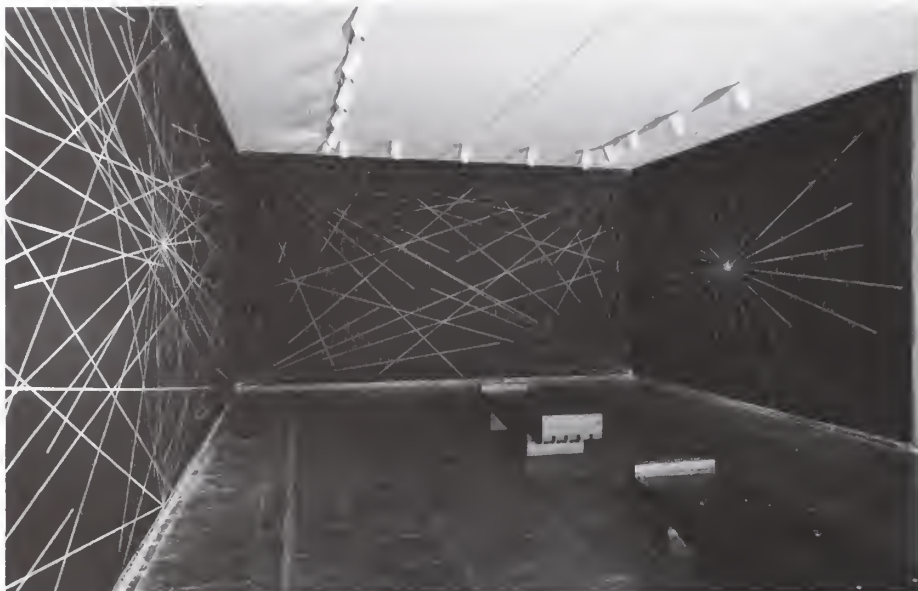


This is a diagram for the Sol LeWitt wall drawing number 289  $\frac{3}{4}$ . It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

## D I A G R A M



This is a diagram for the Sol LeWitt wall drawing number 289  $\frac{4}{4}$ . It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.



*Lines to Points on a Six Inch Grid, 1976*

Installation views

Born in Hartford, Connecticut, 1928

Studied at Syracuse University, New York (B.F.A., 1949)

Lives in Chester, Connecticut

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1965 Daniels Gallery, New York
- 1966 Dwan Gallery, New York
- 1968 Galerie Konrad Fischer, Düsseldorf
- 1969 Museum Haus Lange, Krefeld, West Germany
- 1971 John Weber Gallery, New York
- 1973 Museum of Modern Art, Oxford, England  
Portland Center for the Visual Arts, Oregon
- 1974 Stedelijk Museum, Amsterdam  
John Weber Gallery, New York
- 1975 Kunsthalle Basel, Switzerland
- 1977 University Gallery, University of Massachusetts, Amherst
- 1978 The Museum of Modern Art, New York (traveled)
- 1979 InK. (Halle für Internationale neue Kunst), Zurich  
Margo Leavin Gallery, Los Angeles
- 1980 Texas Gallery, Houston
- 1981 Galerie Yvon Lambert, Paris  
Wadsworth Atheneum, Hartford
- 1982 John Weber Gallery, New York
- 1985 Haags Gemeentemuseum, The Hague, The Netherlands
- 1986 John Weber Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1966 Finch College Museum of Art, New York, "Art in Process"  
The Jewish Museum, New York, "Primary Structures: Younger American and British Sculptors"
- 1967 Los Angeles County Museum of Art, "American Sculpture of the Sixties"
- 1968 The Museum of Modern Art, New York, "Art of the Real" (traveled)

- 1969 Kunsthalle Bern, Switzerland, "Live in Your Head: When Attitudes Become Form (Works—Concepts—Processes—Situations—Information)" (traveled)
- 1970 The Museum of Modern Art, New York, "Information"
- 1972 Institute of Contemporary Art, University of Pennsylvania, Philadelphia, "Grids"
- 1974 The Art Museum, Princeton University, New Jersey, "Line as Language: Six Artists Draw"
- 1976 Whitney Museum of American Art, New York, "200 Years of American Sculpture"
- 1977 Kassel, West Germany, "Documenta 6"
- 1979 The Art Institute of Chicago, "73rd American Exhibition"  
Whitney Museum of American Art, New York, "1979 Biennial Exhibition"
- 1982 The Art Institute of Chicago, "74th American Exhibition"  
Kassel, West Germany, "Documenta 7"
- 1983 The Museum of Contemporary Art, Los Angeles, "The First Show: Painting and Sculpture from Eight Collections, 1940–1980"
- 1987 Whitney Museum of American Art, New York "1987 Biennial Exhibition"

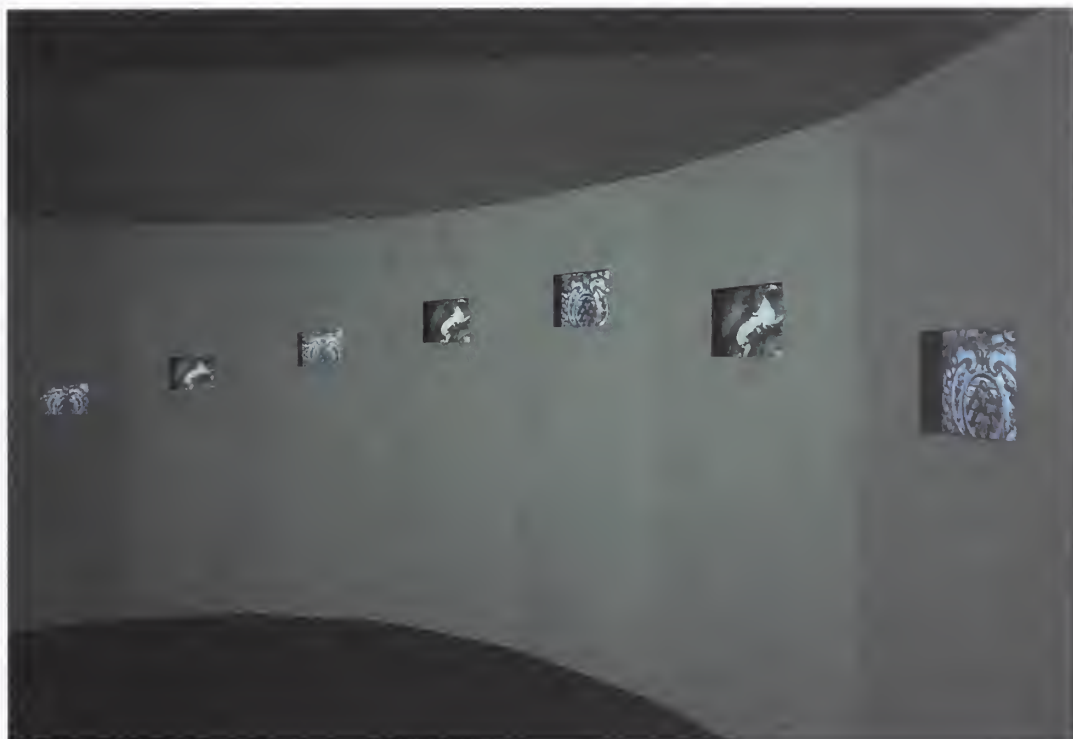
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- Legg, Alicia, ed. *Sol LeWitt* (exhibition catalogue). New York: The Museum of Modern Art, 1978.
- LeWitt, Sol. *Incomplete Open Cubes* (exhibition catalogue). New York: John Weber Gallery, 1974.
- McShine, Kynaston L. *Primary Structures: Younger American and British Sculptors* (exhibition catalogue). New York: The Jewish Museum, 1966.
- Singer, Susanna, ed. *Sol LeWitt Wall Drawings 1968–1984* (exhibition catalogue). Amsterdam: Stedelijk Museum, 1984.
- Wember, Paul. *Sol LeWitt: Sculptures and Wall Drawings* (exhibition catalogue). Krefeld, West Germany: Museum Haus Lange, 1969.

Mary **Lucier**

*This work is an investigation of light in landscape and its function as an agent of memory, both personal and mythic. It deals with the convergence of disparate entities—geographies, periods in time, sensibilities; with transitions from one state of being to another; and how, within the frame of imagination and collective memory, these "dissolves" take place. It is structured as a journey of the camera from rural Ohio to Giverny in France. In this adventure, landscape is the sole protagonist: articulated by changing light and by camera movement, animated by highly pictorial sound, and made poignant by the very absence of inhabitants. References to the motifs of Monet function throughout as the "art historical" memory, underlying the more personal evocation of French and American personae. While a strong subliminal narrative gives the piece a very linear development in time, the alternating spatial deployment of the two tapes across a sweep of seven screens allows a generous exposition of landscape panorama—at once cinematic, sculptural, and theatrical.*

Quoted in William Judson, *Mary Lucier: Ohio at Giverny*, exhibition catalogue (Pittsburgh: Museum of Art, Carnegie Institute, 1983), n.p.



*Ohio at Giverny, 1983*

Video installation: two videotapes, color, sound, 18 1/2 minutes; seven monitors, progressing in size from left to right, 13 inches, 15 inches, 15 inches, 17 inches, 19 inches, 21 inches, 21 inches; and synchronous starter, 97 x 268 x 198 inches (variable)

Whitney Museum of American Art, New York; Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and Mrs. Rudolph B. Schulhof 83.35a-j

## *Installation Instructions*

An installation for two synchronized videotapes displayed on seven television monitors mounted behind a concave wall in such a manner that only the picture screens are visible. The monitors are of progressive screen sizes from 13" to 21" diagonals, increasing left to right along the curve, and are positioned at stepped heights in the wall so as to form an arch or bower at the center. The videotapes, identified as Channel 1 and Channel 2, are shown in alternating sequence across the screens in an A/B/A/B/A/B/A patterning.

The gallery used for this video work should have darkness (i.e. no windows or direct sunlight, or windows, skylights, etc. that can be covered) and should have a corner across which the wall structure can be built. Gallery and structure should be painted white. The soundtrack is an important component of this piece, so gallery should be separate from the other exhibition spaces to allow playing sound at optimum level.

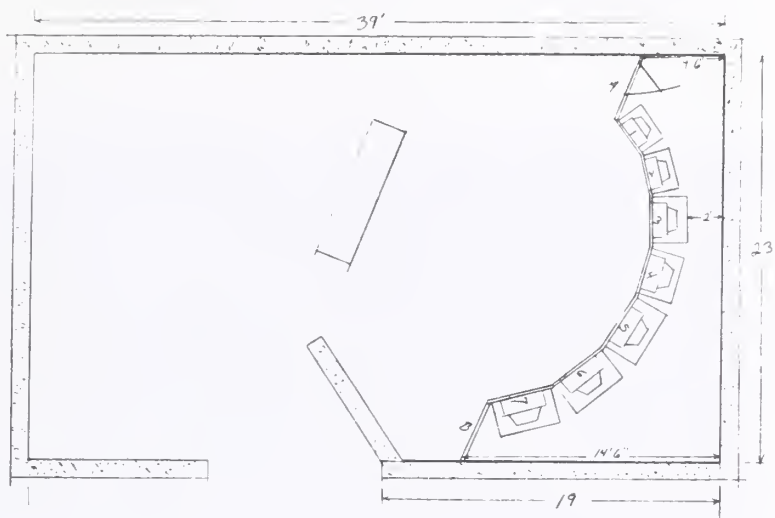
Three different construction plans are available, so the wall may be constructed to fit different exhibition spaces (depending on ceiling height, gallery lay-out, etc.). If necessary, wall can be re-designed to fit a particular space.

The structure consists of two angled panels, one at each side (one of which can accommodate an access door), leading into a gently curving wall composed of seven flat panels of increasing widths arranged at slight angles. Each of these seven panels has a cut-out window to frame a monitor screen, increasing in size from left to right (see diagrams and photographs). Platforms beneath each window at the rear of the wall accommodate the monitors.

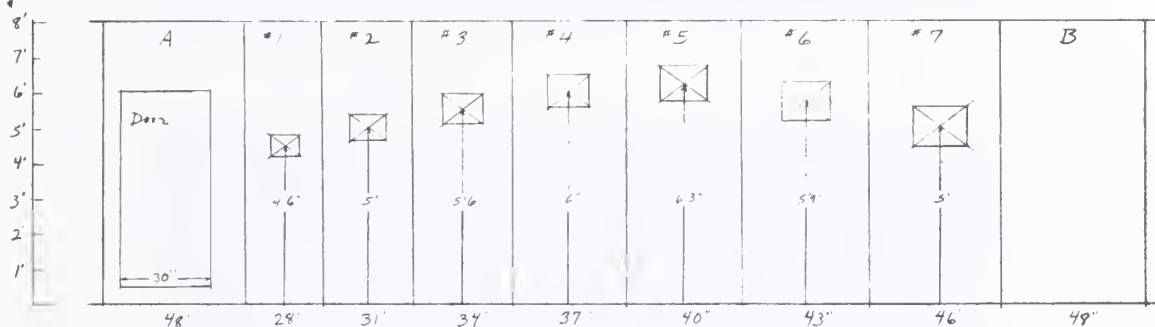
The structure should be built across a corner. The space behind the wall can serve as the control room for all the electronic equipment, or the installation can be run remotely from another location in the building. Wall should be constructed of sheetrock or plywood or other material sturdy enough to support the weight of the monitors.



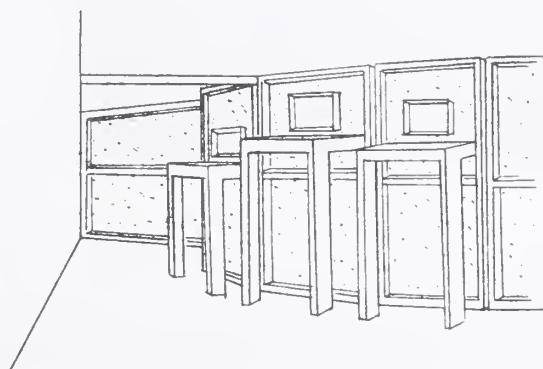
FLOOR PLAN  
1/4" SCALE



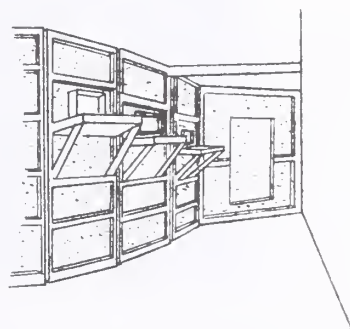
ELEVATION  
1/2" SCALE



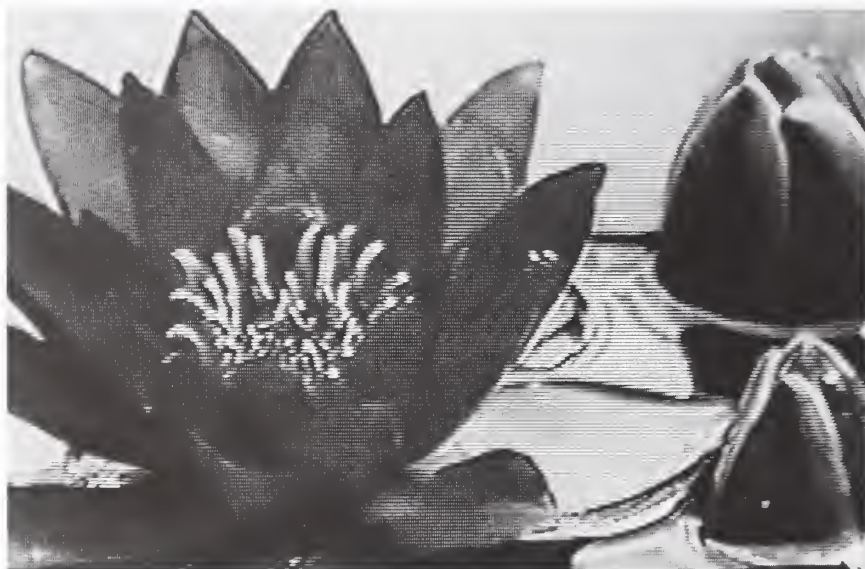
REAR WALL CONSTRUCTION  
(NOT TO SCALE)



02



OHIO AT GIVERNY (1983)  
Installation plan for  
WHITNEY MUSEUM, Lobby  
Gallery, October 1986  
Mary Lucier 8/11/86



Video stills from *Ohio at Giverny*, 1983.



Born in Bucyrus, Ohio, 1944

Studied at Brandeis University, Waltham, Massachusetts (B.A., 1965)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1975 The Kitchen, New York
- 1976 Anthology Film Archives, New York
- 1978 The Kitchen, New York
- 1980 The Hudson River Museum, Yonkers, New York
- 1981 Whitney Museum of American Art, New York
- 1983 Museum of Art, Carnegie Institute, Pittsburgh
- 1985 Norton Gallery of Art, West Palm Beach, Florida
- 1986 The Berkshire Museum, Pittsfield, Massachusetts
- Portland Museum of Art, Maine
- Rose Art Museum, Brandeis University, Waltham, Massachusetts
- Wadsworth Atheneum, Hartford
- 1987 Neuberger Museum, State University of New York at Purchase
- Dallas Museum of Art
- Madison Art Center, Wisconsin

#### SELECTED GROUP EXHIBITIONS

- 1973 The Kitchen, New York, "Red White Yellow and Black"
- 1974 Rose Art Museum, Brandeis University, Waltham, Massachusetts, "A Generation of Brandeis Artists"
- 1977 The American Center, Paris, "Art Video USA"
- Musée d'Art Moderne de la Ville de Paris, "10e Biennale de Paris"
- 1983 The American Film Institute, Los Angeles, "National Video Festival"
- Walter Phillips Gallery, Banff, Canada, "The Second Link—Viewpoints on Video in the Eighties"
- Whitney Museum of American Art, New York, "1983 Biennial Exhibition"

- 1984 Stedelijk Museum, Amsterdam, "The Luminous Image"
- 1985 The High Museum of Art, Atlanta, "Atlanta Video Festival"
- 1986 Katonah Gallery, Katonah, New York, "A Video Primer: Electronic Art from the 1980s"
- Artspace, Sydney, Australia, "New York City Video"
- 1987 Virginia Museum of Fine Arts, Richmond, "Video Installations: Doug Hall and Mary Lucier"
- Walker Art Center, Minneapolis, "Viewpoints: Paul Kos, Mary Lucier"
- Whitney Museum of American Art, Fairfield County, Stamford, Connecticut, "Contemporary Diptychs: Divided Visions"

#### SELECTED BIBLIOGRAPHY

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- Judson, William, and Mary Lucier. *Mary Lucier: Ohio at Giverney* (exhibition catalogue). Pittsburgh: Museum of Art, Carnegie Institute, 1983.
- Mignot, Dorine, ed. *The Luminous Image* (exhibition catalogue). Amsterdam: Stedelijk Museum, 1984.
- Miller, Nancy. *Wilderness* (exhibition catalogue). Waltham, Massachusetts: Rose Art Museum, Brandeis University, 1986.
- Falk, Loren. *The Second Link* (exhibition catalogue). Banff, Canada: Walter Phillips Gallery, 1983.
- Bianchi, Lois. *Video Transformations* (exhibition catalogue). New York: Independent Curators, Inc. 1986.

Ree **Morton**

*problems*

1. take an everyday object and make it appear frightening and menacing by virtue of its surround or context or transformations in the object itself.

2. take an object that the culture regards as important and serious and make it look ridiculous by virtue of its surround or context or transformation.

3. take an everyday object and give it the quality of a robot, or of a person.

4. in your notebook, scribble a page, covering whole page...do not look at page when you do it

1. angry 2. humor 3. with extreme caring no more than five minutes per page.

object or image accompanied by a pun for it

5. everyday object, and make it impossible for it to fulfill its function.

6. find an object and invent a function.

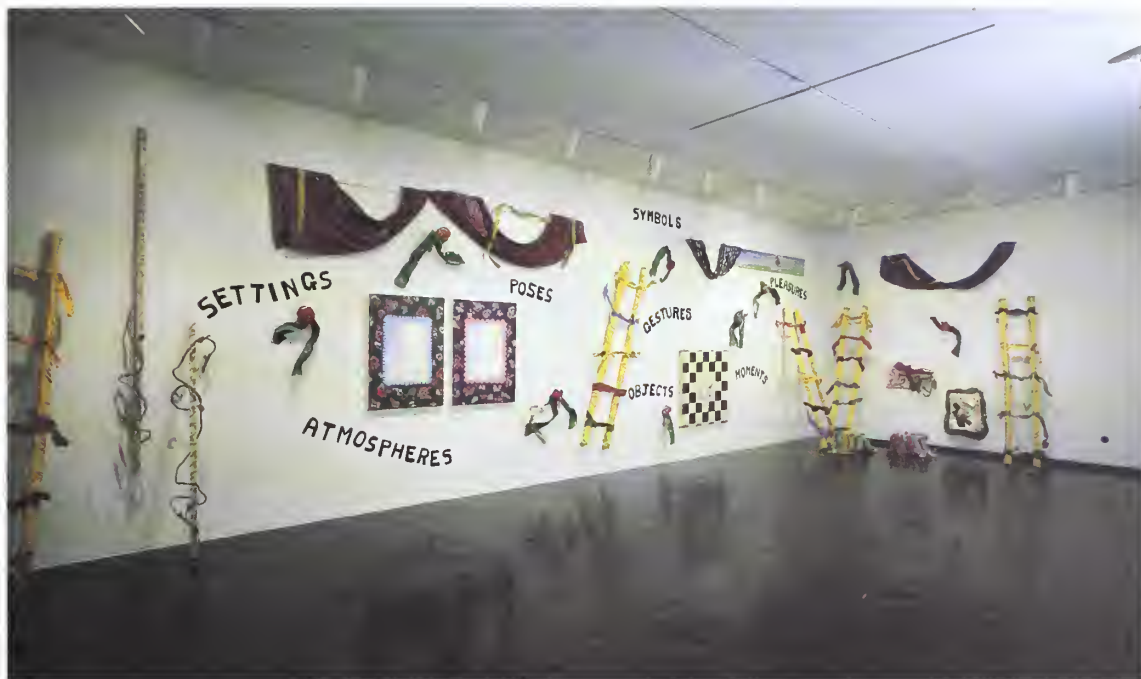
7. surrealist games —

*exquisite corpse*

*fotograph collages of*

*magazine images*

Ree Morton, undated class assignments, quoted in Allan Schwartzman and Kathleen Thomas, *Ree Morton: Retrospective 1971–1977*, exhibition catalogue (New York: The New Museum, 1980), p. 53.



*Signs of Love*, 1976

Mixed media, dimensions variable

Whitney Museum of American Art, New York; Gift of the

Ree Morton Estate 90.21-ii

Installation in "Ree Morton. A New Acquisition: Signs of Love,"

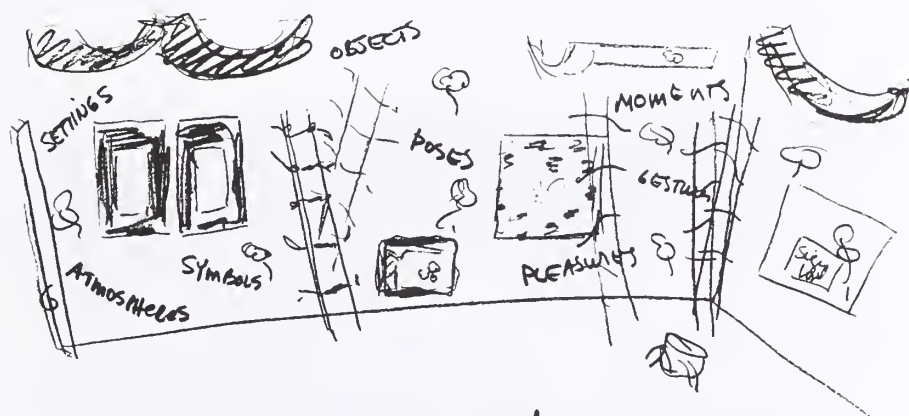
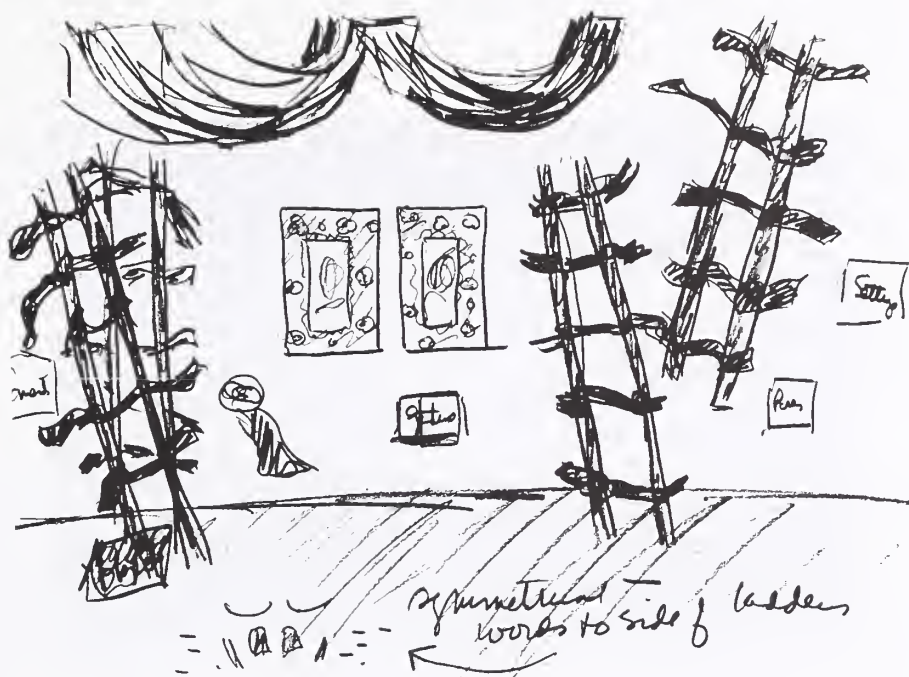
Whitney Museum of American Art, New York, 1990.

Sign I have is shaping up like this:



- 5 ladders
- 3 diogenes
- 10 roses
- Primo + Primus puty.
- landscape puty.
- moon puty.
- 1 basket
- table & pillow

the words  
can be  
cut  
from  
contact paper  
a  
poured  
wallpaper  
and  
glued to  
wall.



work.  
 words will go on wall with 1/2" black contact paper  
 Distentional rows and circles cut from gold  
 Get door for drapes. 1/2" contact paper

Pages from Sketchbook #15, 1976

Graphite and pastel on paper, 10 3/4 x 8 3/8 inches

Collection of Franklin Furnace Archive, Inc., New York



*Signs of Love, 1976*

Installation in "1977 Biennial Exhibition," Whitney Museum of American Art, New York.



*Signs of Love, 1976*

Installation in "Contemporary Tableaux/Constructions 1974–1977," University Art Museum, University of California, Santa Barbara, 1977.



Born in Ossining, New York, 1936

Studied at Skidmore College, Saratoga Springs, New York (1953–56);  
University of Rhode Island, Kingston (B.F.A., 1968); Tyler School of Art,  
Philadelphia (M.F.A., 1970)

Died in Chicago, 1977

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1969 McLennan Community College, Waco, Texas
- 1973 Artists Space, New York
- 1974 Whitney Museum of American Art, New York  
John Doyle Gallery, Chicago
- 1975 South Street Seaport Museum, New York
- 1976 Main Gallery, University of Rhode Island, Kingston
- 1977 Walter Kelly Gallery, Chicago  
Droll/Kolbert Gallery, New York  
Grey Art Gallery and Study Center, New York  
University, New York
- 1978 Droll/Kolbert Gallery, New York  
University Art Museum, University of California, Berkeley
- 1980 The New Museum, New York (traveled)
- 1982 Max Protetch Gallery, New York
- 1988 Franklin Furnace, New York
- 1990 Whitney Museum of American Art, New York

#### SELECTED GROUP EXHIBITIONS

- 1970 Whitney Museum of American Art, New York, "1970  
Annual Exhibition: Contemporary American Sculpture"
- 1971 The Corcoran Gallery of Art, Washington, D.C., "Depth and  
Presence"
- 1973 Aldrich Museum of Contemporary Art, Ridgefield,  
Connecticut, "New Reflections"  
Institute of Contemporary Art, University of  
Pennsylvania, Philadelphia, "Made in Philadelphia"  
Whitney Museum of American Art, New York,  
"1973 Biennial Exhibition"

Whitney Museum of American Art, New York,  
"American Drawings, 1963–1973"

- 1974 Institute of Contemporary Art, Boston, "Personal  
Concern, Material Support"
- 1977 Institute of Contemporary Art, University of Pennsylvania,  
Philadelphia, "Improbable Furniture"  
Philadelphia College of Art, "Artists' Sets and Costumes"  
Whitney Museum of American Art, New York,  
"1977 Biennial Exhibition"  
University Art Museum, University of California,  
Santa Barbara, "Contemporary Tableaux/  
Constructions 1974–1977"
- 1978 Hallwalls Gallery, Buffalo, "Four Alone"
- 1979 Artists Space, New York, "Sixth Anniversary Exhibition"  
Neuberger Museum, State University of New York at  
Purchase, "Ten Artists/Artists Space"  
The New Museum, New York, "The 1970s: New  
American Painting" (traveled)
- 1984 Barbara Mathes Gallery, New York, "Fauna, Flora, Etc."

#### SELECTED BIBLIOGRAPHY

- Lippard, Lucy R. "Ree Morton: At the Still Point of the Turning  
World." *Artforum*, 12 (December 1973), pp. 48-50.
- Phillips, Lisa. *Ree Morton. A New Aquisition: Signs of Love*  
(exhibition brochure). New York: Whitney Museum of  
American Art, 1990.
- Schwartzman, Allan, and Kathleen Thomas. *Ree Morton:  
Retrospective 1971–1977* (exhibition catalogue).  
New York: The New Museum, 1980.
- Tucker, Marcia. *Ree Morton* (exhibition brochure).  
New York: Whitney Museum of American Art, 1974.

Bruce **Nauman**

*I think in the beginning [my] things were made out of fragile materials, or materials that weren't necessarily art materials, because if I made a piece that was clearly not going to hold up, a lot of preciousness would be removed. Eventually it will fall apart, but the idea is left and could be made over again. The piece may be different but it would still carry the weight of the idea.*

Quoted in Coosje Van Bruggen, *Bruce Nauman* (New York: Rizzoli Books, 1988), p. 9.





*Untitled*, 1965–66

Latex on burlap, 20 x 65 x 40 inches (variable)

Whitney Museum of American Art, New York;

Gift of Mr. and Mrs. Peter M. Brant 76.43



*Untitled, 1965–66*

Latex on burlap, 20 x 65 x 40 inches (variable)

Whitney Museum of American Art, New York;

Gift of Mr. and Mrs. Peter M. Brant 76.43

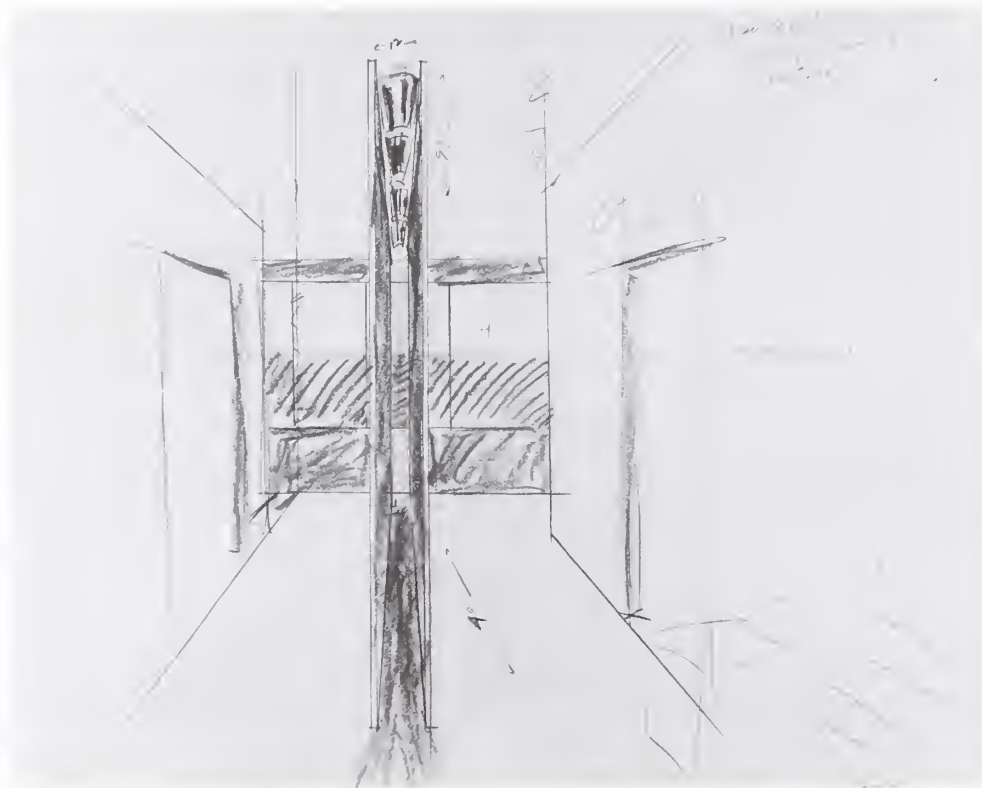


*Untitled*, 1965–66

Cast fiberglass, 54 x 94 x 12 inches

Whitney Museum of American Art, New York;

Gift of Mr. and Mrs. Eugene M. Schwartz 70.1597



*Green Corridor looking out on Sky and Ocean at La Jolla, 1971*

Graphite and pastel on paper, 23 x 29 inches

Whitney Museum of American Art, New York;

Gift of Norman Dubrow 77.102

Born in Fort Wayne, Indiana, 1941

Studied at the University of Wisconsin, Madison (B.S., 1964);

University of California, Davis (M.A., 1966)

Lives in Pecos, New Mexico

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1966 Nicholas Wilder Gallery, Los Angeles
- 1968 Leo Castelli Gallery, New York
- 1969 Galerie Sonnabend, Paris
- 1971 Helman Gallery, St. Louis
- 1972 Los Angeles County Museum of Art (traveled)
- 1975 Albright-Knox Art Gallery, Buffalo
- 1979 Portland Center for the Visual Arts, Oregon
- 1981 Rijksmuseum Kröller-Müller, Otterlo, The Netherlands (traveled)
- 1982 The Baltimore Museum of Art
- 1984 Leo Castelli Gallery, New York
- 1986 Whitechapel Art Gallery, London (traveled)
- 1987 Daniel Weinberg Gallery, Los Angeles
- 1988 Sperone Westwater Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1967 Los Angeles County Museum of Art, "American Sculpture of the Sixties" (traveled)
- 1969 Kunsthalle Bern, Switzerland, "Live in Your Head: When Attitudes Become Form (Works—Concepts—Processes—Situations—Information)" (traveled)
- Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/Materials"
- 1970 The Museum of Modern Art, New York, "Information"
- 1975 Museum of Contemporary Art, Chicago, "Bodyworks"
- 1976 San Francisco Museum of Modern Art, "Painting and Sculpture in California: The Modern Era" (traveled)
- 1979 Museum Bochum, West Germany, "Words Words" (traveled)

- 1981 Los Angeles County Museum of Art, "Art in Los Angeles—Seventeen Artists in the Sixties"
- 1982 Stedelijk Museum, Amsterdam, "'60–'80: Attitudes/Concepts/Images"
- 1985 The Museum of Modern Art, New York, "New Work on Paper 3"
- 1986 Kunsthalle Basel, Switzerland, "Franz Gertsch and Bruce Nauman"

#### SELECTED BIBLIOGRAPHY

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- Pincus-Witten, Robert. "New York: Bruce Nauman." *Artforum*, 6 (April 1968), pp. 63-64.
- \_\_\_\_\_. "Bruce Nauman: Another Kind of Reasoning." *Artforum*, 10 (February 1972), pp. 30-37.
- Richardson, Brenda. *Bruce Nauman: Neons* (exhibition catalogue). Baltimore: The Baltimore Museum of Art, 1982.
- Serota, Nicholas, ed. *Bruce Nauman* (exhibition catalogue). London: Whitechapel Art Gallery, 1986. Essays by Joan Simon and Jean-Christophe Amman.
- Van Bruggen, Coosje. *Bruce Nauman*. New York: Rizzoli Books, 1988.

Dennis **Oppenheim**

*Sculpture still has a tremendous ability to surprise. Given that potential, we shouldn't be saddled with uninspired monoliths over and over again. Sculpture could still be extremely radical as a way station between architecture and the environment. I am attempting to tap that potential by considering structure—the way the pieces look—to be subservient to something greater; I'm trying to get art to operate in a temperate zone that exists between mind and matter.*

Quoted in Ellen Schwartz, "Dennis Oppenheim: Art Between Mind and Matter," *ArtNews*, 81 (December 1982), pp. 55-56.



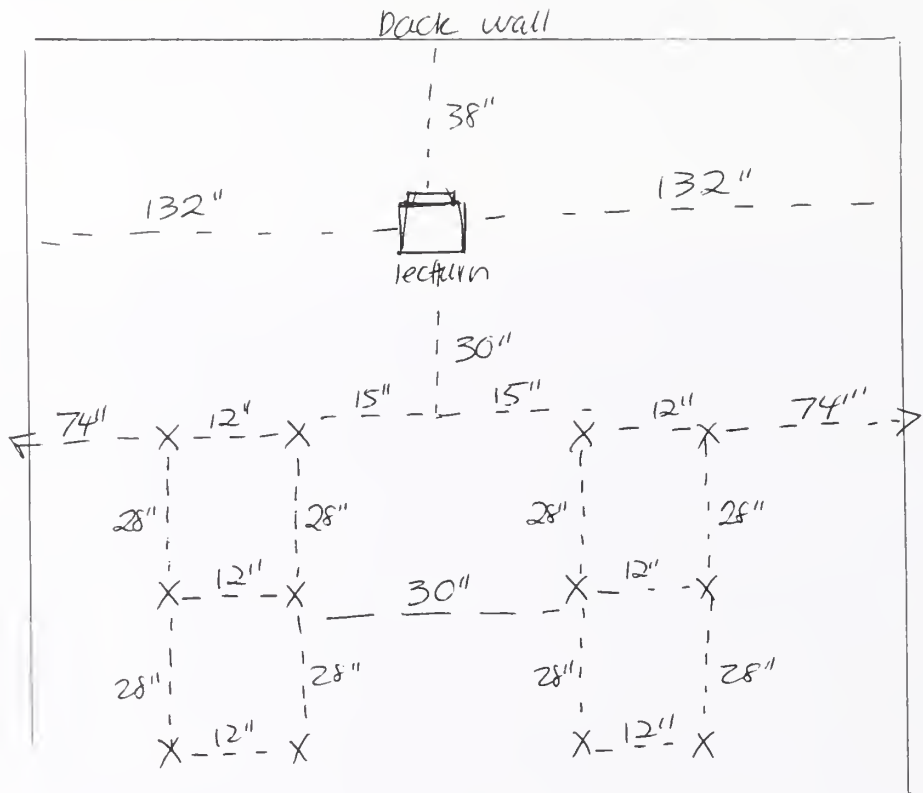
*Lecture #1, 1976–83*

Wood and aluminum mannequin with felt suit, steel lectern  
with brass lamp, 48 wood chairs, and stereo recording: mannequin,  
29 1/2 x 13 x 13 inches; lectern, 23 1/2 x 15 x 21 inches; chairs,  
17 1/2 x 7 3/4 x 7 3/4 inches each

Whitney Museum of American Art, New York;

Gift of Professor Donald Wall 83.38a-xx

# Lecture #1 Dennis Oppenheim



Chairs (48 total) positioned in four rows of twelve as diagrammed above. Lecturn light should be on at all times. Figure's hands should rest on lecturn including the arm up to the elbow. Electrical ports (tape recorder, etc.) should be hidden as much as possible. Room should be a neutral color, such as gray. Lighting could be low or medium - general lighting for the room itself - an ellipsoidal spotlight should be hung from the ceiling and directed in the area of the figure + the lecturn. Speakers should be wall mounted, near the ceiling. Tape recording should be repeated twice every hour in the hour.

Dennis Oppenheim



## Audiotape Transcript

*I would like to welcome you here tonight. Many years have passed since we have seen each other. Some of you may know, my eyesight has grown progressively worse, and although I cannot see you, I feel your presence. I will begin tonight's lecture by refreshing your memory regarding some basic art historical facts; facts that you now realize are the basis for the conspiracy that continues to plague us. Let us begin with the summer of 1973 in Amarillo, Texas, with the death of Robert Smithson, the American sculptor. In recalling that period most of us had no reason to believe the circumstances were anything but accidental. The aircraft simply lost control; the motor failed, he died. There were no suspicions. Four years later on July 12, 1977, sixty miles south of Las Vegas, Nevada, Walter De Maria committed suicide. He was preparing the final details concerning the installation of his lightening rod project in the desert. The art community was shocked but the investigation uncovered no circumstances that could be considered abnormal. I became suspicious. On September 11, 1977, four years after Robert Smithson's death, Michael Helzer, the American earth artist, was found trampled to death outside his trailer east of Reno, Nevada. As far as I was concerned, my suspicions were justified. All three of these artists worked within a similar sensibility, that of large, land based projects. The coincidence was overwhelming. The art community became slightly edgy. This discomfort broke into mild hysteria when on January 15, 1979, a Boeing 747 en route to Copenhagen exploded off the coast of Sweden; all the passengers were killed. On board were Carl Andre, Robert Morris, Bruce Nauman, Lawrence Weiner, Joseph Kosuth, Robert Barry, and William Wegman. Bomb fragments were discovered within the wreckage and the reports termed the situation "bizarre." Apparently, the placement of the bomb in proximity of the passengers created rather unusual after-effects. It was now overwhelmingly obvious that we were in the midst of a conspiracy. American artists whom had surfaced during the sixties were the target of a carefully planned series of assassinations beginning in 1973 with the death of Robert Smithson. I have always believed this, although with Smithson's death I had no direct clues. Meanwhile, I began preparing myself for what I felt would be the slow and complete annihilation of the American avant garde. A methodical masterplan, spread over perhaps twenty years, but successfully wiping out the backbone of American art. My first performance project using a marionette as a stand-in was tested in 1973. Many felt this was just another extension of myself, similar to the performance projects in which I involved my children in activities which spread or passed on my actions. However, behind the early performance figures was a mounting paranoia that shortly, if I remained surfaced, I too would become a victim of assassination. I was not able to detect any theme or consistent patterns in the deaths of the early victims, Smithson, De Maria, Helzer, outside of the obvious relationship of their work. I did, however, after the plane crash over Sweden in 1979 notice underlying abstract connections that are often found in the methodology or logic used in artmaking. On September 19, 1980, eight months after the crash of the Boeing 747, Vito Acconci fell down an open elevator shaft of his mother's apartment building in the South Bronx. Because of my close relationship with Acconci, I was notified immediately of this tragedy and did, in fact, rush to the Bronx. It was then that I knew my suspicions were warranted. There was an artist behind these acts. The individual acts were facets within an evolving larger work. Acconci's body lie in the basement of the tenement building. He had dropped fourteen floors. There were spears of intersecting light patterns jabbing into his body from the cracks in the basement ceiling. They produced an almost perfect grid over the body, containing it in six squares. God knows how a body lands after a fall, a fall almost two hundred feet. But I have never seen a position like this; he was completely rigid. His right side pressed into the soft earth of the shaft's floor, showing only the left side...he looked more as if he had risen from the ground than fallen from a great distance. His body was magically integrated within the space. As the authorities pulled Acconci from this tomb of intersecting light patterns, the imprint of his body appeared. It seemed more related to art than to death. For the next few months I emerged myself in the examination of facts and details pertaining to what now amounted to the death of eleven artists all of which occurred between 1973-1980. I was not alone in my interrogation of these actions. I remember only too*

clearly back in 1970, twenty-five years ago, speculating on the art of the 80's feeling out the sensations of my own development, testing hypothetically the duration of particular sensibilities in terms of change. The 80's always appeared dark and mysterious somehow. The rhythm in my own work did not make the sufficient leap to afford a perspective into the future. When the eighties came upon us with Acconci's death the new art suddenly showed itself. In some way our individual objective gave way to a union of investigation, our work became an instrument to combat what seemed to be happening to us. The 80s bred "the art of survival". Artists became investigators. The purpose of the American avant garde was to break the code, trace the connections, feel out the rhythms, and shed light on what seemed to be an untranslatable aesthetic masterplan set into motion by presumably an artist. As victims continued to fall during the winter of 1981 (Robert Ryman and Keith Sonnier were taken within the same week) the better galleries began to close. Their attempts to absorb new artists to replace the growing number of assassination victims failed. Mediocrity prevailed in most of the Art community. Critical writing focused on the more lightweight developments for fear of implication or association with the aesthetics of possible victims of assassination. My new projects continued with surrogate performances. The inclusion of an Audio System built into the figures started in the mid-seventies. This device allowed me to inject live voices into the figures from offstage. These indirect performances became less frequent because the risk of even being in close proximity to the work was too great. All the strong dance companies of the late sixties were wiped out...Yvonne Rainer, Joan Jonas, and Trisha Brown died during their performances. Musicians such as Phil Glass and Steve Reich went into hiding but reports suggested that Glass had been the victim of a head-on collision in the south of France. There had been no news of Steve Reich in fifteen years. Of course, I too, went into hiding. The South Houston area of New York became a barren landscape of foreclosed buildings. Some commercial industries moved into the area and in an attempt to save it from complete deterioration but generally it was known as New York's ghost town, like a stage set, it was no longer real. Landlords defaulted. Squatters began to occupy most of the buildings on West Broadway such as 420, which became the home of heroin addicts. Only two galleries remained in that area throughout this period, but, needless to say, the caliber of work they exhibited bordered on department store art and its proprietors had no way of relating to any sense of recent art history. Meetings of artists which proliferated during the 70s in an attempt to confront this wave of what became known as "aesthetics of assassination" came to a halt when an entire room full of panelists and the audience were machine gunned Chicago-style, leaving only three members of the underground alive. Even that seemingly classical method of execution had the constituents of a performance or some considered art activity. One survivor spoke of bursts of machine gun fire projected from four corners. The type of cartridge used was a tracer shell which produces traces of the trajectory, causing, during the peak volley, a perfect dissection of the room from corner to corner. On November 16, 1987, an attempt was made on my life. It was only due to bizarre circumstances that I escaped only wounded. This was not uncommon. Several artists escaped assassination during this period. Never at any point were there any clues left leading to suspects. Somehow, even though the grand scale and exactness of these acts suggested an army or at least a well organized group, the inside feeling, that is, the feeling of the remaining victims, were that these acts were produced by one person.

Born in Mason City (now Electric City), Washington, 1938  
 Studied at the California College of Arts and Crafts, Oakland (B.F.A., 1963); Stanford University, Palo Alto (M.F.A., 1965)  
 Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

1968	John Gibson Gallery, New York
1969	Galerie Yvon Lambert, Paris Galerie Françoise Lambert, Milan
1970	John Gibson Gallery, New York
1971	Galerie Yvon Lambert, Paris
1972	Sonnabend Gallery, New York Tate Gallery, London
1973	Galerie Sonnabend, Paris Mayor Gallery, London
1974	Stedelijk Museum, Amsterdam John Gibson Gallery, New York
1975	The Kitchen, New York
1976	M.L. d'Arc Gallery, New York
1977	Fine Arts Gallery at Wright State University, Dayton, Ohio
1978	Visual Arts Gallery, School of Visual Arts, New York
1979	Kunsthal Basel, Switzerland
1980	Portland Center for the Visual Arts, Oregon
1981	Contemporary Arts Center, Cincinnati
1983	Munson-Williams-Proctor Institute Museum of Art, Utica, New York Whitney Museum of American Art, New York
1984	Braunstein Gallery, San Francisco San Francisco Museum of Modern Art La Jolla Museum of Contemporary Art, California

#### SELECTED GROUP EXHIBITIONS

1968	Dwan Gallery, New York, "Earthworks" Whitney Museum of American Art, New York, "1968 Annual Exhibition: Contemporary American Sculpture"
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1969	Museum of Modern Art, New York, "New Media—New Methods"
1970	Museum of Modern Art, New York, "Information"
1971	Whitney Museum of American Art, New York, "1971 Annual Exhibition: Contemporary American Sculpture"
1974	The Clocktower, Institute for Art and Urban Resources, New York, "Words and Works"
1975	The Clocktower, Institute for Art and Urban Resources, New York "Selections from the Vogel Collection"
1976	Venice, Italy, "37th Biennale di Venezia"
1977	Kassel, West Germany, "Documenta 6" The New Museum, New York, "Early Works by Five Contemporary Artists" Whitney Museum of American Art, New York, "1977 Biennial Exhibition"
1979	The Detroit Institute of Arts, "Object and Image in Contemporary Sculpture" Museum of Contemporary Art, Chicago, "Concept, Narrative, Document"
1981	Whitney Museum of American Art, New York, "1981 Biennial" Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Metaphor" Neuberger Museum, State University of New York at Purchase, "Soundings"
1984	University Art Museum, The University of New Mexico, Albuquerque, "Bruce Nauman/Dennis Oppenheim: Drawings and Models for Albuquerque Commissions"

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Baker, Kenneth. "Dennis Oppenheim." *Arts Magazine*, 8 (April 1975), pp. 72-74.

Felshin, Nina. "Constructions II: Dennis Oppenheim." *Dialogue*, 3 (March-April 1981), pp. 19-21.

Sharp, Willoughby. "Interview with Dennis Oppenheim." *Studio International*, no. 182 (November 1971), pp. 186-193.

Judy **Pfaff**

*I am interested in opening up the language of sculpture as far and as wide as I can in terms of materials, colors, and references, and in trying to include all the things that are permissible in painting but absent in sculpture. By attempting to achieve a certain type of speed that is traditionally reserved for painters, I'm reaching for a crossing over of ideas and a weaving of thinking and making....Most parts of my work are controlled and muscled into place, but there also exists a natural, beautiful line. It is important that the work has a balance of enough artifice and enough casualness, and enough surprise and enough reason.*

Quoted in Richard Marshall and Robert Mapplethorpe, *Fifty New York Artists* (San Francisco: Chronicle Books, 1986), p. 90.



*Supermercado*, 1986

Painted wood and metal, twenty-five units, 100 1/2 x 163 3/4 x 50 inches overall  
Whitney Museum of American Art, New York; Purchase, with funds from the  
Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the  
Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a-y





*Deepwater*, 1980

Installation at Holly Solomon Gallery, New York, 1980.



*Dragon*, 1981

Installation in "1981 Biennial Exhibition,"

Whitney Museum of American Art, New York, 1981.



*N.Y.C. — B Q E, 1987*

Installation in "1987 Biennial Exhibition,"

Whitney Museum of American Art, New York, 1987.



Born in London, 1946

Studied at Wayne State University, Detroit (1965–66); Southern Illinois University, Edwardsville (1968–69); Washington University, St. Louis (B.F.A., 1971); Yale University Summer School of Music and Art, Norfolk, Connecticut (1970); Yale University, New Haven (M.F.A., 1973)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1974 Webb and Parsons Gallery, Bedford, New York
- 1975 Artists Space, New York
- 1980 Holly Solomon Gallery, New York
- 1981 John and Mable Ringling Museum of Art, Sarasota, Florida
- 1982 Albright-Knox Art Gallery, Buffalo  
The Bennington Museum, Bennington College, Vermont  
University Gallery, University of Massachusetts, Amherst
- 1985 Wacoal Art Center, Tokyo
- 1986 Knight Gallery-Spirit Square Center for the Arts, Charlotte, North Carolina  
Holly Solomon Gallery, New York

#### SELECTED GROUP EXHIBITIONS

- 1975 Whitney Museum of American Art, New York, "1975 Biennial Exhibition"
- 1979 Neuberger Museum, State University of New York at Purchase, "Ten Artists/Artists Space"
- 1980 Contemporary Arts Museum, Houston, "Extensions: Jennifer Bartlett, Lynda Benglis, Robert Longo, Judy Pfaff"
- 1981 Whitney Museum of American Art, New York, "1981 Biennial Exhibition"  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Directions 1981"

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Body Language: Figurative Aspects of Recent Art"

- 1983 Rheinisches Landesmuseum Bonn, "Back to the USA: Amerikanische Kunst der Siebziger und Achtziger" (traveled)  
Tate Gallery, London, "New Art"
- 1984 The Museum of Modern Art, New York, "An International Survey of Recent Painting and Sculpture"  
Venice, Italy, "41st Biennale di Venezia"
- 1985 The Brooklyn Museum, New York, "Working in Brooklyn: Sculpture"  
University Gallery, University of Massachusetts, Amherst, "Ten"  
Wacoal Art Center, Tokyo, "Vernacular Abstractions"
- 1986 Whitney Museum of American Art, New York, "Recent Acquisitions"  
Museum of Fine Arts, Boston, "Boston Collects: Contemporary Painting and Sculpture"
- 1987 Whitney Museum of American Art, New York, "1987 Biennial Exhibition"

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- Armstrong, Richard. "Judy Pfaff." *Los Angeles Institute of Contemporary Art Journal*, 19 (June-July 1987), p. 33.
- Auping, Michael. *Judy Pfaff: Installations, Collages and Drawings* (exhibition catalogue). Sarasota, Florida: John and Mable Ringling Museum of Art, 1981.
- Krane, Susan, and William Currie. *Judy Pfaff* (exhibition catalogue). Buffalo, New York: Albright-Knox Art Gallery and Hallwalls, 1982.
- Saunders, Wade. "Talking Objects: Interviews with Ten Younger Sculptors." *Art in America*, 73 (November 1985), pp. 130–31.
- Smith, Roberta. *Judy Pfaff: Stone, Scissor, Paper* (exhibition catalogue). Tokyo: Wacoal Art Center, 1985.

Alan **Saret**

*The state of mind of being in many parts of a network at once—of being a network! Simultaneous variety through the network. It's a reaching in all directions exactly....Describe all the relationships in the cosmos you are dreaming about. Include the various consciousnesses, suns, planets, animals and plants. Determine the physics which provide them and the philosophies which guide them in the forms their activities take.*

Quoted in Klaus Kertess, *Alan Saret: Matter Into Aether*, exhibition catalogue (Newport Beach, California: Newport Harbor Art Museum, 1982), pp. 81-98.



*True Jungle: Canopy Forest, 1968*

Painted wire, 108 x 216 x 48 inches (variable)

Whitney Museum of American Art, New York; Purchase,

with funds from the Howard and Jean Lipman Foundation, Inc. 69.7

### *Installation Instructions*

On a length of wall approximately 18 to 25 feet long, large nails are driven into the wall at ten to twelve prescribed locations. Individual wire sections are hung on the nails and another layer of wire sections are then hung onto the previous layer. A loose and active placement of layers of wire pieces gradually covers the wall and builds to a depth of approximately 4 feet in some areas. While the final form is partially predetermined by the nature of the material and the shapes of the individual pieces, the overall configuration will vary each time the piece is installed.



*True Jungle: Canopy Forest*, 1968

Installation in "Developments in Recent Sculpture,"  
Whitney Museum of American Art, New York, 1981.



*True Jungle: Canopy Forest*, 1968

Installation in "Between Geometry and Gesture:

American Sculpture 1965-1975,"

Palacio de Velázquez, Madrid, 1986.

Born in New York, 1944  
 Studied at Cornell University, Ithaca, New York (B.A., 1966)  
 Lives in Brooklyn, New York

SELECTED ONE-ARTIST EXHIBITIONS

- 1968 Bykert Gallery, New York
- 1974 The Clocktower, Institute for Art and Urban Resources, New York
- 1977 Seattle Art Museum
- 1978 Fine Art Gallery, University of California, Irvine
- 1979 University Art Museum, University of California, Berkeley  
 Hayden Gallery, Massachusetts Institute of Technology, Cambridge
- 1980 Charles Cowles Gallery, New York
- 1981 Galerie Rudolf Zwirner, Cologne
- 1982 Nigel Greenwood Gallery, London  
 Newport Harbor Art Museum, Newport Beach, California
- 1983 Daniel Weinberg Gallery, Los Angeles  
 Albright-Knox Art Gallery, Buffalo
- 1986 Margo Leavin Gallery, Los Angeles
- 1987 Christine Burgin Gallery, New York

SELECTED GROUP EXHIBITIONS

- 1968 Allen Memorial Art Museum, Oberlin College, Ohio, "Three Young Americans"
- 1969 Leo Castelli Gallery, New York, "Nine in a Warehouse"
- 1975 Artpark, Lewiston, New York, "The Ghosthouse"
- 1977 Museum of Contemporary Art, Chicago, "View of a Decade"
- 1979 The Museum of Modern Art, New York, "Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art"
- 1981 Whitney Museum of American Art, New York, "Developments in Recent Sculpture"

- 1985 The Brooklyn Museum, New York, "Working in Brooklyn: Sculpture"
- 1986 Hayden Gallery, Massachusetts Institute of Technology, Cambridge, "Natural Forms and Forces"  
 Palacio de Velázquez, Madrid, "Between Geometry and Gesture: American Sculpture 1965–1975"
- 1987 Whitney Museum of American Art, New York, "1987 Biennial Exhibition"

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- Kertess, Klaus. *Alan Saret: Matter into Aether* (exhibition catalogue). Newport Beach, California: Newport Harbor Art Museum, 1982.
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- Wasserman, Emily. "Alan Saret, Bykert Gallery." *Artform*, 7 (January 1969), p. 59.



Richard **Serra**

*Drawing is a concentration on an essential activity and the credibility of the statement is totally within your hands. It's the most direct, conscious space in which I work. I can observe my process from beginning to end, and at times sustain a continuous concentration. It's replenishing. It's one of the few conditions in which I can understand the source of my work....I think blackness is a property, not a quality.... the weight of the drawing doesn't derive from the number of layers of paintstick but from the shape of the drawing. A square, for example, carries more weight as a mass than does a rectangle....Shapes themselves refer to their internal masses....I no longer wanted to make markings on a piece of paper: I wanted to make the drawing integral to its structure and properties. What I continually find to be true is that the concentration I apply to drawing is a way of tuning or honing my eye. The more I draw, the better I see and the more I understand. There's always been a correlation between the strength of the work and the degree to which I'm drawing.*

Quoted in Richard Serra and Lizzie Borden, "About Drawing," in *Richard Serra: Interviews, Etc. 1970-1980*, ed. Clara Weyergraf (Yonkers, New York: The Hudson River Museum, 1980), pp. 76-91.



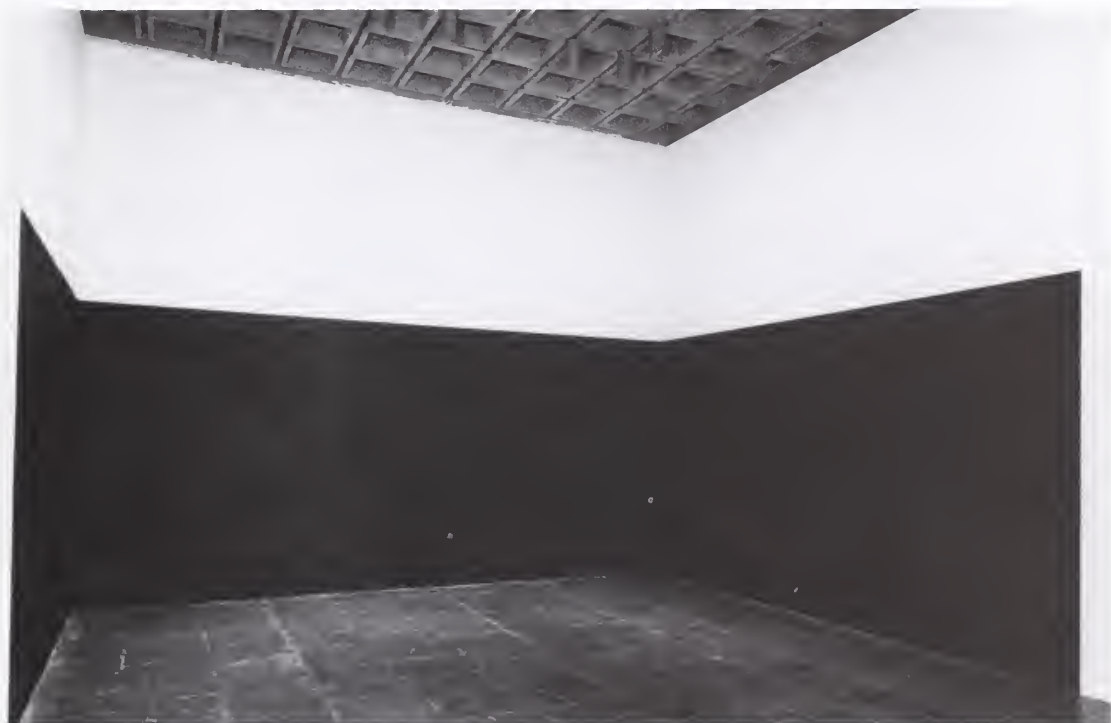
*Left Corner Rectangles*, 1979

Oil paintstick on linen, two parts, 147 x 107 inches each

Whitney Museum of American Art, New York; 50th Anniversary Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Gilman Foundation, Inc. 80.2

### *Installation* **Instructions**

The left corner of the wall must be made a perfectly plumb right angle before the work is installed. Depending on how the work has been stored and rolled you will be able to determine placement, which means whether you will unroll the canvas starting from the right or from the left side. The canvasses have to be completely flush into the corner and must touch each other from top to bottom. The canvasses must be pulled tight and must be stapled firmly around their perimeters.



*Untitled*, 1979

Oil paintstick on linen, three parts, 108 x 258 x 180 inches overall

Installation in "1979 Biennial Exhibition," Whitney Museum of American Art, New York, 1979.



*Egyptian Horse Mix Squared to the Floor, 1979*

Oil paintstick on linen, 130 x 156 inches

Leo Castelli Gallery, New York

Born in San Francisco, 1939

Studied at the University of California, Santa Barbara (B.A., 1961);

Yale University, New Haven (M.F.A., 1964)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1968 Galerie Ricke, Cologne
- 1969 Leo Castelli Gallery, New York
- 1970 Ace Gallery, Los Angeles  
Pasadena Art Museum, California
- 1974 Leo Castelli Gallery, New York  
Visual Arts Gallery, School of Visual Arts, New York
- 1977 Stedelijk Museum, Amsterdam (traveled)
- 1978 Blum Helman Gallery, New York  
Museum of Modern Art, Oxford, England
- 1979 University Art Museum, University of California, Berkeley
- 1980 The Hudson River Museum, Yonkers, New York  
Museum Boymans-van Beuningen, Rotterdam
- 1981 Blum Helman Gallery, New York  
Leo Castelli Gallery, New York
- 1983 Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris
- 1984 Leo Castelli Gallery, New York
- 1985 Museum Haus Lange, Krefeld, West Germany
- 1986 The Museum of Modern Art, New York

#### SELECTED GROUP EXHIBITIONS

- 1968 Whitney Museum of American Art, New York, "1968  
Annual Exhibition: Contemporary American Sculpture"
- 1969 Kunsthalle Bern, Switzerland, "Live in Your Head:  
When Attitudes Become Form (Works—Concepts—  
Processes—Situations—Information) (traveled)"
- 1970 Galleria d'Arte Moderna, Turin, Italy, "Conceptual Art/Art  
Povera/Land Art"  
The Museum of Modern Art, New York, "Information"

Whitney Museum of American Art, New York, "1970

Annual Exhibition: Contemporary American Sculpture"

- 1971 Los Angeles County Museum of Art, "Art and Technology"  
Walker Art Center, Minneapolis, "Works for New Spaces"

1972 Kassel, West Germany, "Documenta 5"

1973 Whitney Museum of American Art, New York, "1973  
Biennial Exhibition"

1976 The Museum of Modern Art, New York, "Drawing Now"  
(traveled)

1977 Kassel, West Germany, "Documenta 6"

Whitney Museum of American Art, New York, "1977  
Biennial Exhibition"

1980 Hayden Gallery, Massachusetts Institute of Technology,  
Cambridge, "Mel Bochner/Richard Serra"

1981 Whitney Museum of American Art, New York, "1981  
Biennial Exhibition"

1982 Kassel, West Germany, "Documenta 7"  
The Solomon R. Guggenheim Museum, New York, "New  
York School: Four Generations"

1985 Renaissance Society at the University of Chicago,  
"Large Scale Drawings by Sculptors"  
Museum of Art, Carnegie Institute, Pittsburgh, "1985  
Carnegie International"

1986 Palacio de Velázquez, Madrid, "Between Geometry and  
Gesture: American Sculpture 1965–1975"

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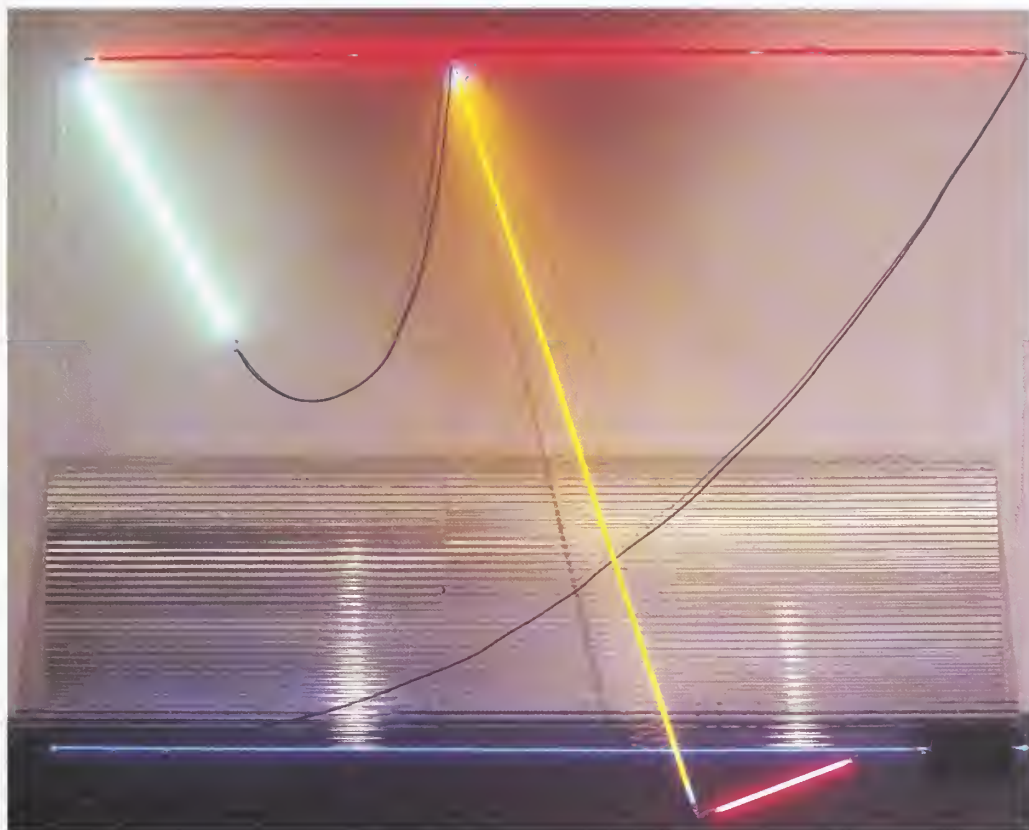
- Halbreich, Kathy. *Mel Bochner/Richard Serra* (exhibition  
catalogue). Cambridge, Massachusetts: Hayden  
Gallery, Massachusetts Institute of Technology, 1980.
- Krauss, Rosalind E. *Passages in Modern Sculpture*. New York: The  
Viking Press, 1977.
- \_\_\_\_\_. *Richard Serra, Sculpture* (exhibition catalogue). New  
York: The Museum of Modern Art, 1986.
- Weyergraf, Clara, ed. *Richard Serra: Interviews, Etc. 1970–1980*  
(exhibition catalogue). Yonkers, New York: The Hudson  
River Museum, 1980.

Keith **Sonnier**

*I've been to Europe many times in the late 60's to work in German factories, for instance, to build that whole BA-O-BA light series....They had the best kind of light, they lasted the longest; and they had various size tubes....You have two basic colors, neon gas and argon gas: one is red and one is blue, and these are pumped in with the mercury alloy that activates the fluorescent powder coating inside the tube, and that makes a different color. The red will make the yellow, orange and pink; the blue gas makes green and an incredible purple. Then the tubes can also be made of tinted glass, and that, of course, results in another color or colors....Those fluorescent light and glass pieces remind me a lot of driving in Louisiana.... About the most "religious" experience I've ever had in Louisiana: coming back from a dance late at night and driving over this flat land and, all of a sudden, seeing these waves of lights going up and down in this thick fog. Just incredible! Much better than any kind of Immaculate Conception or Ascension scene I have ever viewed in church!*

Quoted in Calvin Harlan, "Keith Sonnier: An Interview with Calvin Harlan," *Parachute*, 6 (Spring 1977), pp. 25-28.





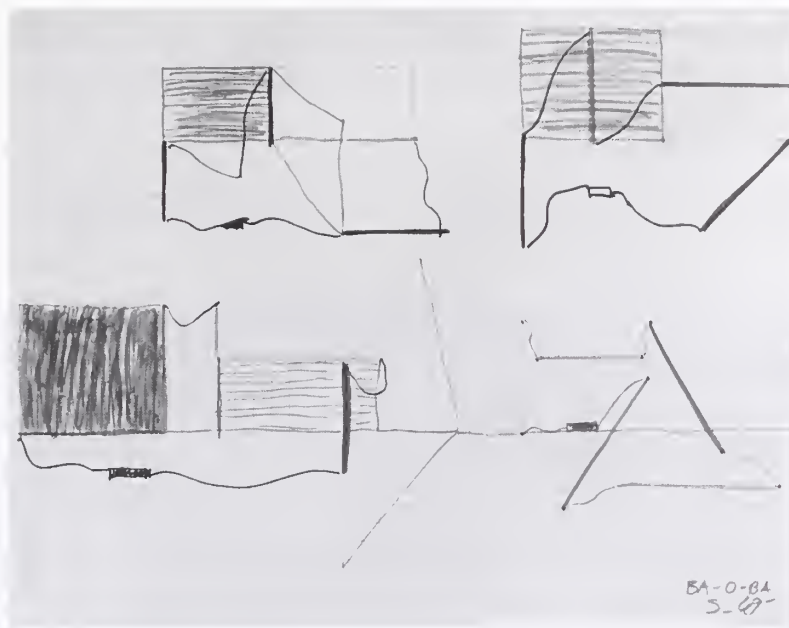
*Ba-O-Ba, Number 3*, 1969

Glass and neon with transformer, 81 1/4 x 122 3/4 x 24 inches

Whitney Museum of American Art, New York; Purchase, with funds  
from the Howard and Jean Lipman Foundation, Inc. 69.126

The work is constructed of several straight neon tubes of varying size using neon and argon gas. There's also a variety of fluorescent coated tubes, clear tubes where the gas shows through and tinted glass tubes. Any well-equipped neon facility could repair or curate the neon section of the work. The glass used in the work is a standard sheet of flutex glass, a type of glass popularized in the 1930's which has a rippled surface and is still manufactured today. The work is a unique work and the beginning of a major series of works called "Ba O Ba" which spans 20 years.

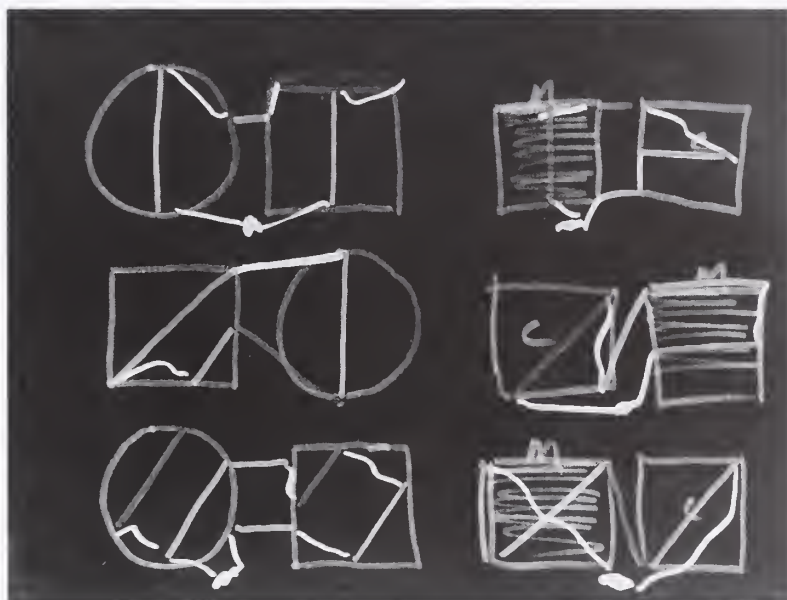
Keith Sonnier, statement dated November 15, 1988, Artists' Files,  
Whitney Museum of American Art, New York.



*Ba-O-Ba*, 1969

Colored ink on graph paper, 8 1/2 x 11 inches

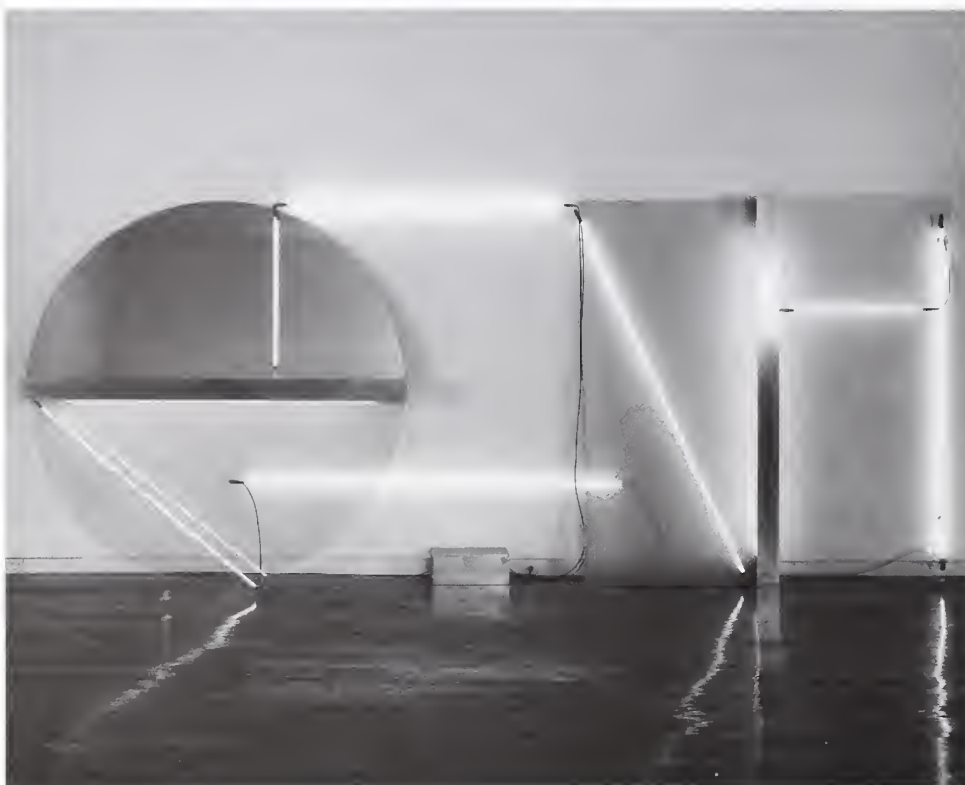
Whitney Museum of American Art, New York; Gift of Norman Dubrow 78.95



Study for *Ba-O-Ba*, 1969

Colored ink on photostat, 8 1/2 x 10 inches

Collection of the artist



*Ba-O-Ba*, 1972–88

Glass, mirror, neon, and aluminum with transformer, 91 x 217 x 12 1/2 inches

Collection of the artist

Born in Mamou, Louisiana, 1941

Studied at The University of Southwestern Louisiana, Lafayette  
(B.A., 1963); Rutgers University, New Brunswick, New Jersey  
(M.F.A., 1966)

Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1968 Galerie Ricke, Cologne
- 1970 Leo Castelli Gallery, New York  
Ace Gallery, Los Angeles  
Stedelijk Van Abbe Museum, Eindhoven,  
The Netherlands
- 1971 The Museum of Modern Art, New York
- 1979 Museum Haus Lange, Krefeld, West Germany  
Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris
- 1981 Portland Center for the Visual Arts, Oregon
- 1983 P.S. 1, Institute for Art and Urban Resources,  
Long Island City, New York  
Foundation ARC-EN-CIEL, Tokyo (organizer), Hara  
Museum of Contemporary Art, Tokyo (traveled)
- 1987 Alexandria Museum, Visual Art Center, Louisiana
- 1988 The Chrysler Museum, Norfolk, Virginia
- 1989 Hirshhorn Museum and Sculpture Garden, Smithsonian  
Institution, Washington, D.C.  
The Douglas Hyde Gallery, Dublin (traveled)

#### SELECTED GROUP EXHIBITIONS

- 1966 Fischbach Gallery, New York, "Eccentric Abstraction"
- 1968 American Federation of Arts, New York, "Soft Sculpture"  
(traveled)  
John Gibson Gallery, New York, "Anti-Form"
- 1969 New Jersey State Museum, Trenton, "Soft Art"

Whitney Museum of American Art, New York,  
"Anti-Illusion: Procedures/Materials"

- 1970 Whitney Museum of American Art, New York, "1970  
Annual Exhibition: Contemporary American Sculpture"
- 1972 Venice, Italy, "36th Biennale di Venezia"  
Kassel, West Germany, "Documenta 5"
- 1973 New York Cultural Center, "3D into 2D: Drawing for  
Sculpture"
- 1974 Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris, "Art/Voir"
- 1975 National Collection of Fine Arts, Washington, D.C.,  
"Sculpture, American Directions 1945-75" (traveled)
- 1976 Whitney Museum of American Art, New York, "200 Years  
of American Sculpture"
- 1982 The Aldrich Museum of Contemporary Art, Ridgefield,  
Connecticut, "Postminimalism"
- 1987 Städtisches Museum Abteiberg, Mönchengladbach, West  
Germany, "Neon-Kunst: Bruce Nauman, Richard Serra,  
Keith Sonnier"
- 1990 Whitney Museum of American Art, New York, "The New  
Sculpture 1965-75: Between Geometry and Gesture"  
(traveled)

#### SELECTED BIBLIOGRAPHY

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1965-75: Between Geometry and Gesture* (exhibition  
catalogue). New York: Whitney Museum of  
American Art, 1990.
- Heiss, Alanna, ed. *Keith Sonnier* (exhibition catalogue).  
Long Island City, New York: P.S. 1, Institute for Art  
and Urban Resources, 1983.
- Kertess, Klaus. *Keith Sonnier* (exhibition catalogue).  
Tokyo: Foundation ARC-EN-CIEL, 1984.
- Zilczer, Judith. *Keith Sonnier: Neon* (exhibition catalogue).  
Washington, D.C.: Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution, 1989.

George **Sugarman**

*An artist's reality is absolute. Even if uncertainty is his theme, the artist's version of it is, at any moment, unqualified. There is no conflict between these positions. With every step you take around a piece of sculpture, a new relationship is revealed. Reality, likewise, has no sides.*

*My own work is made up of these varying relationships, as one form is placed adjacent to another, sometimes absurdly, sometimes more logically. But each piece structures the space it moves through and implies the space it might continue to move through, giving the spectator a clue to a more ultimate relationship than that implied between each of the individual forms.*

Quoted in Irving Sandler, *Recent American Sculpture*, exhibition catalogue (New York: The Jewish Museum, 1964), p. 9.



*Inscape*, 1964

Painted wood, 28 x 158 x 115 inches (variable)

Whitney Museum of American Art, New York; Purchase,  
with funds from the Painting and Sculpture Committee 86.10a-i



## *Installation* **Instructions**

*Inscape* forms a loop, more rectangular than round, but irregular. There is some freedom in putting it together but not much, though if I were creating it today I might make it much more loose.

But this is how it goes: First place the green form on the ground with the narrowest short end inward. The white form goes around it, with the gray form to your right as you are facing inwards. (All directions assume you are at the closed end of the white).

The long orange form with the open box comes next. Place it alongside the left side of the white, starting about a foot down and about fifteen inches to the side of the white, at a small angle to the left. The orange forms then goes, at an almost 90 degree angle to the left, then turns forward and then to the right again with the long narrow form.

The large 3-colored form (red, black and off-white) is the heaviest and must be placed with care so that the red arm comes over the first extension of the orange while the last mentioned orange form goes under the black and comes out alongside the off-white. The orange forms then meet again, a small gap between them, with the roughly semi-circular forms placed so that its other part, the repetitive open forms, crosses over the off-white where it meets the twisting linear open form that goes outward. Its end is met by the block-like forms that touch it and go inward toward the green. The irregular cross form goes over the open diamond, stretching toward but not quite going over the green.



*Inscape*, 1964



*Inscape II*, 1985

Painted aluminum, 48 x 180 x 216 inches (variable)

Collection of the artist

Born in the Bronx, New York, 1912  
 Studied at City College of New York (B.A., 1938);  
 Zadkine School of Sculpture, Paris (1955-56)  
 Lives in New York

## SELECTED ONE-ARTIST EXHIBITIONS

- 1960 Widdifield Gallery, New York  
 1961 Stephen Radich Gallery, New York  
 1967 Fischbach Gallery, New York  
 Galerie Renée Ziegler, Zurich  
 Galerie Alfred Schmela, Düsseldorf  
 1969 Kunsthalle Basel, Switzerland  
 1974 Zabriskie Gallery, New York  
 1977 Robert Miller Gallery, New York  
 1980 Robert Miller Gallery, New York  
 Galerie Rudolf Zwirner, Cologne  
 1981 Joslyn Art Museum, Omaha, Nebraska  
 Galerie Renée Ziegler, Zurich  
 Museum of Fine Arts, Springfield, Massachusetts  
 1982 Robert Miller Gallery, New York  
 1984 Fuller Goldeen Gallery, San Francisco  
 1985 Whitney Museum of American Art, New York

## SELECTED GROUP EXHIBITIONS

- 1952 Musée Rodin, Paris, "Ive Salon de la Jeune Sculpture"  
 1958 Hansa Gallery, New York, "New Sculpture Show"  
 1959 Stable Gallery, New York, "New Sculpture Group"  
 1963 The Art Institute of Chicago, "65th American Exhibition"  
 Wadsworth Atheneum, Hartford, "Continuity and Change:  
 45 American Abstract Painters and Sculptors"  
 São Paulo, Brazil, "VII Bienal de São Paulo" (traveled)  
 1964 The Jewish Museum, New York, "Recent American  
 Sculpture"  
 1967 Los Angeles County Museum of Art, "American Sculpture  
 of the Sixties" (traveled)

- 1968 Whitney Museum of American Art, New York, "1968  
 Annual Exhibition: Contemporary American Sculpture"  
 1975 Portland Art Museum, Oregon, "Masterworks in Wood:  
 The Twentieth Century"  
 National Collection of Fine Arts, Smithsonian Institution,  
 Washington, D.C., "Sculpture: American Directions 1945-  
 1975" (traveled)  
 1976 Whitney Museum of American Art, "200 Years of  
 American Sculpture"  
 1979 Institute of Contemporary Art, University of Pennsylvania,  
 Philadelphia, "The Decorative Impulse" (traveled)  
 1982 Contemporary Arts Museum, Houston, "The Americans:  
 The Collage"  
 1984 Whitney Museum of American Art, New York, "The Third  
 Dimension: Sculpture of the New York School" (traveled)  
 1985 The Museum of Modern Art, New York, "Contemporary  
 Works from the Collection"

## SELECTED BIBLIOGRAPHY

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 Sugarman: Plastiken, Collagen, Zeichnungen* (exhibition  
 catalogue). Basel, Switzerland: Kunsthalle Basel, 1969.  
 Day, Holliday T., and Brad Davis. *Shapes of Space: The Sculpture  
 of George Sugarman* (exhibition catalogue). Omaha,  
 Nebraska: Joslyn Art Museum, 1981.  
 Phillips, Lisa. *George Sugarman: Painted Wood Sculpture*  
 (exhibition catalogue). New York: Whitney Museum of  
 American Art, 1985.  
 \_\_\_\_\_. *The Third Dimension: Sculpture of the New York  
 School* (exhibition catalogue). New York: Whitney  
 Museum of American Art, 1984.  
 Sandler, Irving H. *American Sculpture of the Sixties* (exhibition  
 catalogue). Los Angeles: Los Angeles County Museum  
 of Art, 1967.

James **Turrell**

*The first image was essentially a rectangle projected across a corner in such a way that from a distance there appeared to be a cube floating off the floor, yet in some manner attached to the corner of the space. From a distance this shape had solidity, but appeared to be literally composed of light. Still at a distance, but moving to the side, one could further substantiate this impression because the cube seemed to reveal itself in perspective. Advancing toward the image, the image would eventually dissolve to the point where you saw not the object in space, but the actual light on the wall.*

*The first images all had a distinctive sculptural quality: the piece seemed to objectify and make physically present light as a tangible material. The space which these pieces occupied was definitely not the same as that which the room had without the image. The space generated was analogous to a painting in two dimensions alluding to three dimensions, but in this case three-dimensional space was being used illusionistically. That is, the forms engendered through this quality of illusion did not necessarily resolve into one clearly definable form that would exist in three dimensions....Throughout the series, the image had a sense of solidity because in some manner a quality of transparency and surface had been created. To some degree the feeling of transparency and surface was unavoidable since the image was formed across a corner actually existing in three dimensions, and because any evenly lit shape of light projected on the wall cannot ride on exactly the same plane as the wall.*

Quoted in Barbara Haskell, *James Turrell: Light and Space*, exhibition catalogue (New York: Whitney Museum of America Art, 1981), p. 15.



*Afrum*, 1967

Xenon light projection, dimensions variable

Collection of Giuseppe Panza di Biumo

### *Installation Instructions*

Projector mounted from ceiling; room must be at least 24 by 24 feet...ceiling height must be between 11 to 14 feet.

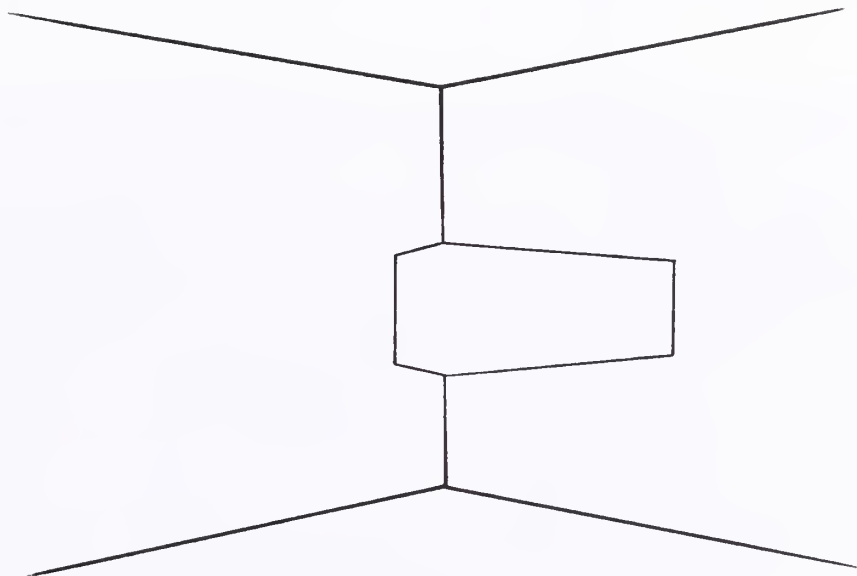
The two walls (at right angles) must be prepared with a plaster or joint-compound slip coat that extends from the corner at least 15 feet down each wall.

No other light in room space; no direct light into the area from another space...at least near the image; no grates or air conditioning ducts in the near vicinity.

Center of image is 62 inches above floor.

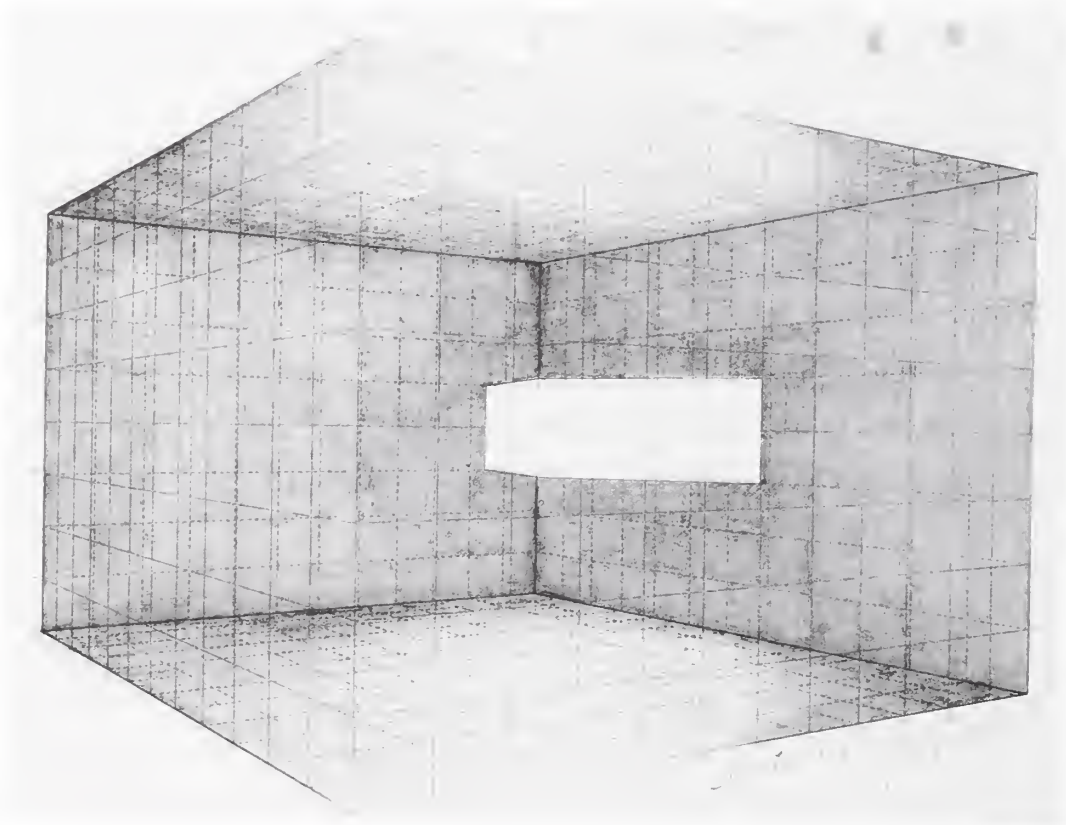
The subject is your seeing, the ideas are wordless, and it was executed in the second year after I became an artist.





Shanties, 1967 Jim Turner

Original drawing left at Pasadena Art Mus. Redrawn 1975



Study for *Shanta*, 1967

Graphite on paper, 17 x 19 1/2 inches

Private collection

Born in Los Angeles, 1943  
 Studied at Pomona College, Claremont, California (B.A., 1965);  
 University of California, Irvine (1965–66)  
 Lives in Flagstaff, Arizona.

1982 The Art Institute of Chicago, "74th American Exhibition"  
 1985 École des Beaux-Arts, Paris, "Menil Collection"  
 San Francisco Museum of Modern Art, "Art &  
 Architecture & Landscape: The Clos Pegase Design  
 Competition"

#### SELECTED ONE-ARTIST EXHIBITIONS

1967 Pasadena Art Museum, California  
 1976 Stedelijk Museum, Amsterdam  
 ARCO Center for Visual Art, Los Angeles  
 1980 University of Arizona Museum of Art, Tucson  
 Whitney Museum of American Art, New York  
 Leo Castelli Gallery, New York  
 1981 Herron School of Art Gallery, Indiana University—  
 Purdue University, Indianapolis  
 Portland Center for the Visual Arts, Oregon  
 1982 Center on Contemporary Art, Seattle  
 The Israel Museum, Jerusalem  
 1983 Hayden Gallery, Massachusetts Institute of Technology,  
 Cambridge  
 Flow Ace Gallery, Venice, California  
 University Art Gallery, University of Delaware, Newark  
 Musée d'Art Moderne de la Ville de Paris  
 1984 Flow Ace Gallery, Venice, California  
 Capp Street Project, San Francisco  
 Bernard Jacobson Gallery, Los Angeles  
 1985 Marian Goodman Gallery, New York  
 The Museum of Contemporary Art, Los Angeles

#### SELECTED GROUP EXHIBITIONS

1968 Los Angeles County Museum of Art, "Art and Technology"  
 1975 La Jolla Museum of Contemporary Art, California,  
 "University of California, Irvine, 1965–1975"  
 1981 Louisiana Museum, Humlebaek, Denmark, "Drawing  
 Distinctions: American Drawings of the Seventies"  
 (traveled)

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 Indianapolis: Herron School of Art Gallery, Indiana  
 University—Purdue University, 1980.  
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 catalogue). Los Angeles: The Museum of Contemporary  
 Art, 1985.  
 Coplans, John. *Jim Turrell* (exhibition catalogue). Pasadena,  
 California: Pasadena Art Museum, 1967.  
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 Amsterdam: Stedelijk Museum, 1976.  
 Haskell, Barbara. *James Turrell: Light and Space* (exhibition  
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 Art, 1980.  
 Wortz, Melinda. *University of California, Irvine, 1965–75*. (exhibition  
 catalogue). La Jolla, California: La Jolla Museum of  
 Contemporary Art, 1975.

Richard Tuttle

*In life you can do two things. In art you can do one thing.*

*There are no decisions to make in art except one—that is the possibility of art, while the actuality (of it) is life-like. And that is why anything connected with art appears paradoxical, although that is not the goal of art. Art is discipline and discipline is drawing. Drawing will change before art will.*

*Discipline is always the same. And we will never know what art is—except as the goal, which already defined through necessity although not understood, is essentially abstract in nature or naturally abstracted, which is to say life-like, without hope. Because color is the more abstract evidence of/in art and because we are beginning to grasp certain specific abstracted experiences (which appear as forms in art) my work looks the way it does.*

Richard Tuttle, "150 Words on My Work," *Art International*, 12 (May 15, 1968), p. 48.



*Grey Extended Seven, 1967*

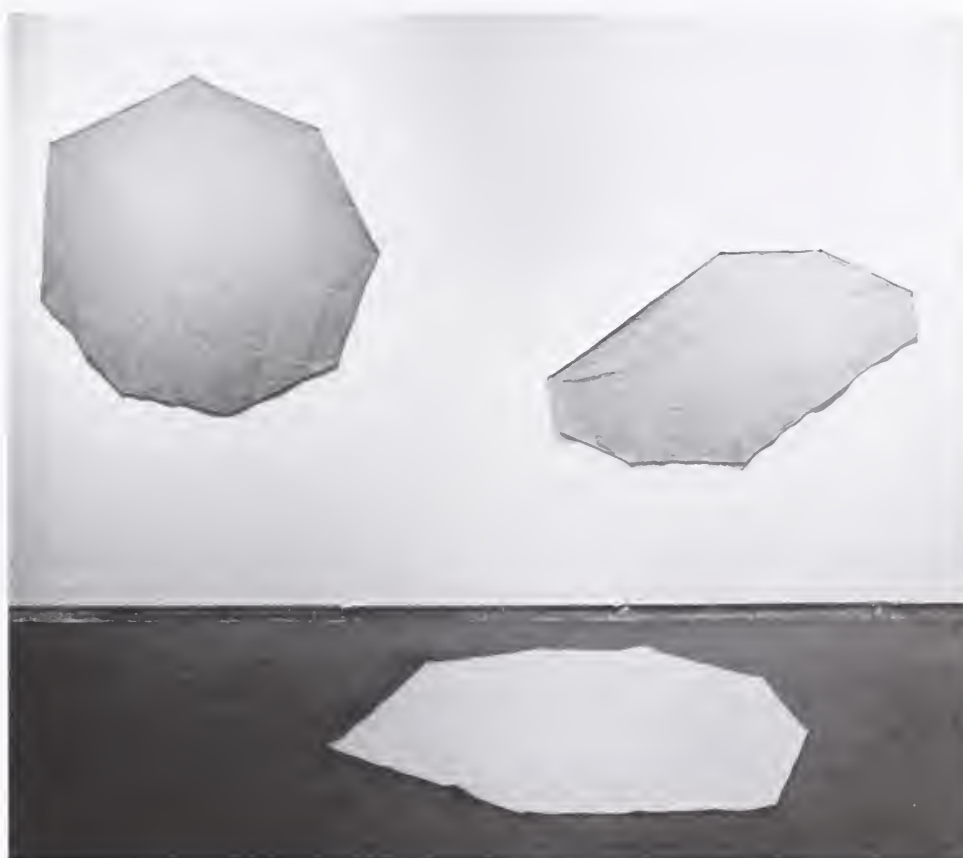
Dyed canvas, 48 1/2 x 59 1/2 inches

Whitney Museum of American Art, New York; Purchase, with funds

from the Simon Foundation, Inc. and the National Endowment for the Arts 75.7

### *Installation Instructions*

Use brads for the cloth piece (push pins are too visually interesting). Use as few as possible, leaving the bottom loose to let the evil spirits out.



Installation view, "Anti-Illusion: Procedures/Materials,"  
Whitney Museum of American Art, New York, 1969.





*Drift III, 1965*

Painted wood, 24 1/4 x 52 3/4 x 1 1/4 inches

Whitney Museum of American Art, New York; Purchase,  
with funds from Mr. and Mrs. William A. Marsteller and  
the Painting and Sculpture Committee 83.18



*Fountain, 1965*

Painted wood, 1 x 40 x 39 inches

Whitney Museum of American Art, New York;  
50th Anniversary Gift of Richard Brown Baker 79.76

Born in Rahway, New Jersey, 1941  
 Studied at Trinity College, Hartford, Connecticut (B.A., 1963)  
 Lives in New York

#### SELECTED ONE-ARTIST EXHIBITIONS

- 1965 Betty Parsons Gallery, New York
- 1968 Betty Parsons Gallery, New York
- 1969 Nicholas Wilder Gallery, Los Angeles
- 1972 The Museum of Modern Art, New York
- 1974 Nigel Greenwood Gallery, London
- 1975 Whitney Museum of American Art, New York (traveled)
- 1978 Young Hoffman Gallery, Chicago
- 1979 Stedelijk Museum, Amsterdam
- 1983 Blum Helman Gallery, New York
- 1984 Daniel Weinberg Gallery, Los Angeles
- 1985 Städtisches Museum Abteiberg Mönchengladbach,  
 West Germany  
 Institute of Contemporary Arts, London
- 1986 CAPC Musée d'Art Contemporain, Bordeaux, France
- 1987 Neue Galerie Am Landesmuseum Joanneum, Graz,  
 Austria

#### SELECTED GROUP EXHIBITIONS

- 1969 Kunsthalle Bern, Switzerland, "Live in Your Head:  
 When Attitudes Become Form (Works—Concepts—  
 Processes— Situations— Information)" (traveled)  
 Whitney Museum of American Art, New York, "Anti-  
 Illusion: Procedures/Materials"
- 1974 The Art Museum, Princeton University, New Jersey, "Line  
 as Language: Six Artists Draw"
- 1975 The Baltimore Museum of Art, "14 Artists"
- 1977 Museum of Contemporary Art, Chicago, "A View of a  
 Decade"
- 1980 Hayward Gallery, London, "Pier & Ocean: Construction in  
 the Art of the Seventies" (traveled)

- 1982 Blum Helman Gallery, New York, "Ryman/Tuttle/  
 Twombly: New Work"
- 1985 Whitney Museum of American Art, New York, "Drawing  
 Acquisitions, 1981–1985"  
 Museum Haus Lange, Krefeld, West Germany, "In  
 Offener Form"  
 Westfälischer Kunstverein, Münster, "Wasser-  
 farbenblätter von Joseph Beuys, Nicola De Maria,  
 Gerhard Richter, Richard Tuttle"
- 1986 Fine Art Gallery, University of Arkansas at Little Rock,  
 "Drawings from the Collection of Dorothy and Herbert  
 Vogel" (traveled)  
 Palacio de Velázquez: Madrid, "Between Geometry and  
 Gesture: American Sculpture 1965–1975"

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## *Works in the* **Exhibition**

All works are from the Permanent Collection of the Whitney Museum of American Art. Dimensions are in inches; height precedes width precedes depth.

### **Whitney Museum of American Art, Downtown at Federal Reserve Plaza**

Jonathan Borofsky (b. 1942)

*Running People at 2,616,216*, 1979

Latex paint on wall, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 84.43

Robert Irwin (b. 1928)

*No Title*, 1966–67

Acrylic on aluminum with four electric lights,

48 diameter x 13 deep

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 68.42

Barry Le Va (b. 1941)

*Continuous and Related Activities: Discontinued by the Act of Dropping*, 1967 (reconstructed 1990)

Felt and plate glass, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 90.8a-b

Sol LeWitt (b. 1928)

*Lines to Points on a Six Inch Grid. 1st wall: 24 lines from the center; 2nd wall: 12 lines from the midpoint of each of the sides; 3rd wall: 12 lines from each corner; 4th wall: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner*, 1976

White crayon lines and black pencil grid on black walls, dimensions variable

Purchase, with funds from the Gilman Foundation, Inc. 78.1.1-4

Ree Morton (1936–1977)

*Signs of Love*, 1976

Mixed media, dimensions variable

Gift of the Ree Morton Estate 90.2a-ii

Bruce Nauman (b. 1941)

*Untitled*, 1965–66

Latex on burlap, 20 x 65 x 40 (variable)

Gift of Mr. and Mrs. Peter M. Brant 76.43

Dennis Oppenheim (b. 1938)

*Lecture #1*, 1976–83

Wood and aluminum mannequin with felt suit, steel lectern  
with brass lamp, forty-eight wood chairs, and stereo

recording: mannequin, 29 1/2 x 13 x 13; lectern,

23 1/2 x 15 x 21; chairs, 17 1/2 x 7 3/4 x 7 3/4 each

Gift of Professor Donald Wall 83.38a-xx

Judy Pfaff (b. 1946)

*Supermercado*, 1986

Painted wood and metal, twenty-five units,

100 1/2 x 163 3/4 x 50 overall

Purchase, with funds from the Louis and Bessie Adler

Foundation, Inc., Seymour M. Klein, President, and the

Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a-y

Alan Saret (b. 1944)

*True Jungle: Canopy Forest*, 1968

Painted wire, 108 x 216 x 48 (variable)

Purchase, with funds from the Howard and Jean Lipman

Foundation, Inc. 69.7

## Whitney Museum of American Art at Equitable Center

Vito Acconci (b. 1940)

*False Center for L.A. (or The New York Address)*, 1978–79

Painted wood construction, speakers, amplifier,

quadrophonic tape deck, and mushroom lamp,

96 1/2 x 49 3/4 x 49 3/4

Purchase, with funds from the Gilman Paper Company and  
the National Endowment for the Arts 79.32

Carl Andre (b. 1935)

*Twenty-Ninth Copper Cardinal*, 1975

Twenty-nine copper plates, 3/16 x 20 x 20 each,

3/16 x 20 x 580 overall

Purchase, with funds from the Gilman Foundation, Inc., and  
the National Endowment for the Arts 75.55

Larry Bell (b. 1939)

*Untitled*, 1970

Glass with plexiglass brackets, 3/8 x 120 x 2

Gift of The Pace Gallery 72.83

Mel Bochner (b. 1940)

*Ten to 10*, 1972

Stones, 120 diameter

Purchase, with funds from the Gilman Foundation, Inc.  
77.28

Dan Flavin (b. 1933)

*Untitled (for Robert, with fond regards)*, 1977

Pink, yellow, and red fluorescent lights,

96 x 96 across the corner

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the Howard and Jean Lipman Foundation, Inc., by exchange, and gift of Peter M. Brant, by exchange 78.57

Eva Hesse (1936–1970)

*Untitled (Rope Piece)*, 1970

Latex over rope, string, and wire, dimensions variable

Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee 88.17a-b

Richard Serra (b. 1939)

*Left Corner Rectangles*, 1979

Oil paintstick on linen, two parts, 147 x 107 each

50th Anniversary Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and the Gilman Foundation, Inc. 80.2

Keith Sonnier (b. 1941)

*Ba-O-Ba, Number 3*, 1969

Glass and neon with transformer, 81 1/4 x 122 3/4 x 24

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 69.126

George Sugarman (b. 1912)

*Inscape*, 1964

Painted wood, 28 x 158 x 115 (variable)

Purchase, with funds from the Painting and Sculpture Committee 86.10a-i

James Turrell (b. 1943)

*Shanta*, 1967

Xenon light projection, dimensions variable

Gift of Philip Johnson 81.29

Richard Tuttle (b. 1941)

*Grey Extended Seven*, 1967

Dyed canvas, 48 1/2 x 59 1/2

Purchase, with funds from the Simon Foundation, Inc., and the National Endowment for the Arts 75.7

**Whitney Museum of American Art at Philip Morris**

Mary Lucier (b. 1944)

*Ohio at Giverny*, 1983

Video installation: two videotapes, color, sound, 18 1/2 minutes; seven monitors, progressing in size from left to right, 13 inches, 15 inches, 15 inches, 17 inches, 19 inches, 21 inches, 21 inches; and a synchronous starter, 97 x 268 x 198 overall (variable)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, and Mrs. Rudolph B. Schulhof 83.35a-j

**Whitney Museum of American Art at Champion**

Works by the following artists will be shown at the Whitney Museum of American Art at Champion, Stamford, Connecticut: Vito Acconci, Carl Andre, Larry Bell, Mel Bochner, Dan Flavin, Eva Hesse, Sol LeWitt, Ree Morton, Bruce Nauman, Judy Pfaff, Alan Saret, Keith Sonnier, George Sugarman, and Richard Tuttle.





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The exhibition and catalogue were originally sponsored by the National Committee of the Whitney Museum of American Art, with additional support from the National Endowment for the Arts, and traveled to the following museums:

North Carolina Museum of Art, Raleigh

October 14–December 31, 1989

Albany Museum of Art, Georgia

January 12–February 25, 1990

San Jose Museum of Art, California

July 21–September 23, 1990

Aspen Art Museum, Colorado

December 20, 1990–February 10, 1991

Henry Art Gallery, University of Washington, Seattle

March 1–May 5, 1991

The exhibition was organized by Richard Marshall, curator, Whitney Museum of American Art. The expanded exhibition and catalogue were coordinated by Amy Mizrahi Zorn, manager, Whitney Museum of American Art, Downtown at Federal Reserve Plaza. Initial research was done by Peter Doroshenko, Anne Long, and Susan Woods.

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Design: Barbara Balch

Printing: Eastern Press

ISBN 0-87427-078-2







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